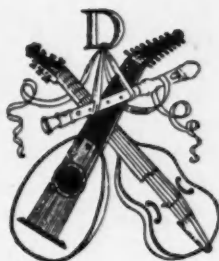


THE CONSORT

JOURNAL OF THE DOLMETSCH FOUNDATION

No. 17

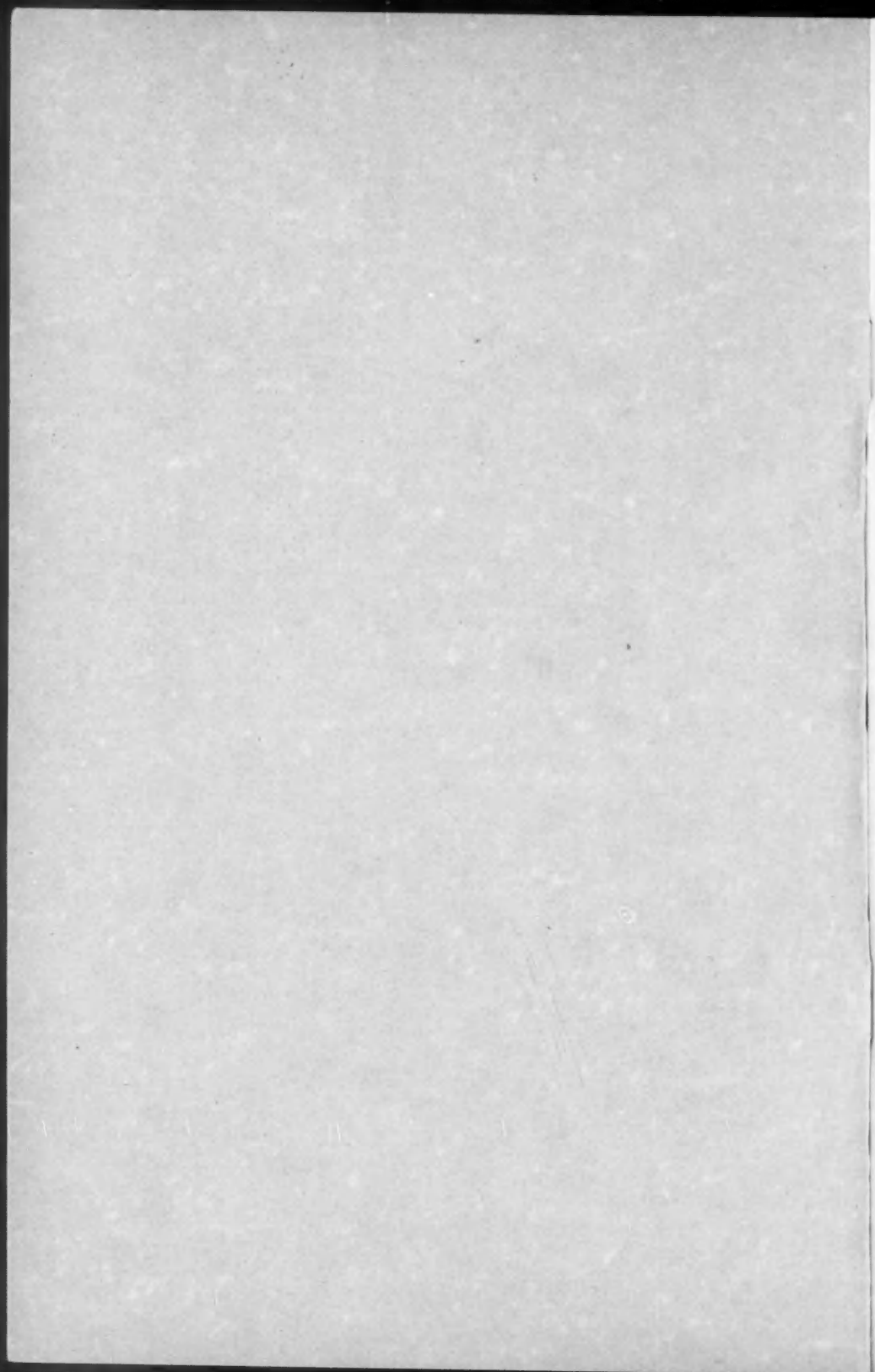
JULY 1960



CONTENTS

	PAGE
FOREWORD	(i)
PERSONAL RECOLLECTIONS OF ARNOLD DOLMETSCH MABEL DOLMETSCH	1
THREE PIECES OF MUSIC ON HENRY PURCELL'S DEATH WALTER BERGMANN	13
THE FRENCH AT WORK ON THEIR OWN MUSIC ALAN FEN-TAYLOR	20
ANTONIO MAHAUT — FORGOTTEN DUTCH FLAUTIST RICHARD D. C. NOBLE	32
AN INTRODUCTION TO THE RECORDER IN MODERN BRITISH MUSIC CARL DOLMETSCH	47

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FOREWORD

THE CONSORT was edited by Dorothy Swainson from the fifth issue, which appeared in 1948, until her death last year. Under her editorship this journal appeared regularly every year, which was no mean achievement when we consider its irregular publication before the war. After so long a reign many members of the Dolmetsch Foundation may approach the present number with a measure of apprehension. No two editors can be expected to think exactly alike, and any journal must reflect to some extent the personality of its editor. Indeed it would be an unhealthy sign if this were not so. If the present issue appears in any way to differ in outlook from its predecessors, it is the outcome of a change of hands, but not, we hasten to add, a change of ideals. It must be noted that the Dolmetsch Foundation was created to propagate the renaissance of early music and instruments. THE CONSORT, which is the mouthpiece of the Foundation, serves to further that aim by presenting the latest research in the various fields of musicological study associated with the Dolmetsch movement. The revival of early music is not enough. It must be performed in a manner approximating to that in which it was originally given, and consequently with the correct ornamentation and on the correct instruments, to gain its full effect. It is very largely due to the labours of Arnold Dolmetsch and a few trusted colleagues that we, in 1960, can enjoy a vast corpus of early music that a hundred years ago would have been either completely unknown or hopelessly misunderstood. Then instruments such as the Harpsichord, the Recorder, and the Viol, were museum exhibits. Today any concert of relevant early music without them is unthinkable. It is only comparatively recently that these early instruments have been utilized by contemporary composers, yet today they are being put more and more to modern uses, and it is at least questionable whether the term "Early Instrument" is still valid, in the old sense. Many so-called early instruments may now be regarded with more accuracy as modern instruments, albeit with a long history. But there still remains much to be done.

As we stated in our first issue, of October 1929, THE CONSORT has been designed neither as a record of activities of the Foundation, nor as a propaganda organ, but as a journal which it is hoped that members will value for its own sake. Our aim must be firstly to extend our knowledge of early music of

every kind by means of scholarly research and investigation, and to extend our research into the manner in which it should and should not be performed. There are those who have come to regard Arnold Dolmetsch's book "The Interpretation of the Music of the XVII and XVIII Centuries" as the last word on the subject. In reality it was the first word on the subject, after nearly two centuries of misunderstanding and neglect. The last word, indeed, may never be written, for there are many questions of interpretation that even today remain imperfectly understood and others that have been the subject of heated but sincere argument by scholars the world over. It is our intention to air these views and to contribute not a little to their resolution in the years to come. Finally we intend to encourage new music for the instruments so successfully revived by Arnold Dolmetsch and his followers, so that old traditions can once more become a living art. These are aims that should justify the continued existence of THE CONSORT indefinitely.

RICHARD D. C. NOBLE.

Editor.

ACKNOWLEDGMENTS

THE EDITOR would like to thank the many people who, in various capacities, have helped to make this issue possible. Above all, he wishes to thank his generous contributors for their long and interesting articles. He would also like to thank Mr. A. Hyatt King and the staff of the British Museum for invaluable assistance during the preparation of his own article, and the Trustees of the British Museum for permission to reproduce a title page in their possession; Miss Emily Anderson and Messrs. Macmillan & Co., Ltd., for permission to reproduce a passage from *"The Letters of Mozart and his Family"*; Messrs. Routledge & Kegan Paul, Ltd., for permission to quote a passage from *"Moving into Aquarius"* by Michael Tippett, and a quotation from *"The Harvard Dictionary of Music"*; Messrs. Faber & Faber, Ltd., for permission to quote from *"Selected Essays"* by T. S. Eliot; the Oxford University Press for some useful advice; and the staff of Messrs. Schott & Co., Ltd., for a number of invaluable facilities. In conclusion, he would like to thank Mrs. Joseph King who, working quietly in the background, has done much to ensure that the present issue has reached its public on time.

PERSONAL RECOLLECTIONS OF ARNOLD DOLMETSCH

BY

MABEL DOLMETSCH

PART II

THE LAST TEN YEARS of Arnold's ceaselessly active life saw many important developments, both with regard to musical research, and to the revival of ancient instruments that had long lain buried in oblivion. The first of these new reconstructions to appear upon the scene at this time were some small gut-strung diatonic harps, whose slender proportions and strings at low tension produced a singing tone of sustained resonance, whose roundness of timbre served to temper the harshness which can occur in certain progressions used in the ancient Bardic harmony of Wales, whilst imparting an unearthly sweetness to the concordant passages. Various attempts had been made throughout a period of 150 years (beginning with that of Dr. Charles Burney in his *History of Music*, 1782) to interpret the antique Welsh notation of such of this ancient harp music as has survived. Happily, Arnold succeeded in solving this problem, to which achievement I will refer later.

Close upon these first harps came the small, metal-strung variety, favoured in Ireland, and the Highlands of Scotland, under the name of Clarsach. I never ceased to thank him for producing these most fascinating instruments, whose suavely tuneful music rejoices the heart and charms the senses. One day while I was recreating myself with one of these little instruments, a neighbour who had asked if she might use our telephone, came running into the music-room, exclaiming: "Oh! what are those lovely sounds? *That* is the kind of music I want to hear when I am dying!"

Another instrument which called for special attention at this time was the bass recorder. The other sizes of recorders were now well established; but the bass still presented certain problems as to range and facility of fingering, in view of its lengthy proportions. A visit to Ireland, whither we had journeyed *en famille* in January, 1929 (to give two concerts in Dublin), furnished us with an opportunity to visit the Dublin Museum. Here we were most kindly received by the curator, who conducted us round the department of musical instruments, opening all the cases, so that we might get a closer view of these treasures. There we beheld a fine example of a bass recorder! When, therefore,

Arnold was ready to make a second attempt to produce a ~~b~~ass, in all ways satisfactory, he wrote to the curator asking whether he would lend this instrument, which Arnold undertook to put into good playing order. He suggested that meantime he should lend his ancient treble recorder to the Dublin Museum by way of exchange. This request was most graciously acceded to; and thus was Arnold enabled, after a close study of this particular instrument (while putting it into perfect condition) to solve his own intricate problem satisfactorily.

During our visit to this delightful museum, I wandered into the Gold Room and was engaged in viewing some rare exhibits when suddenly, to my amazement, I heard some marvellous trumpet music, coming from I knew not where. I said to myself: "This is like the Last Trump!" People were running from all the departments, leaving even the Gold Room unattended, when behold! in the section for rare objects retrieved from the bogs, we saw Rudolph kneeling on the floor and playing an eight-foot long Roman bronze trumpet, dating from the first century A.D.! It no longer had a mouthpiece; yet, there was Rudolph producing with the utmost ease these enrapturing fanfares! Such was his genius that he seemed able to produce music from any instrument put into his hands, from a Cretan rebec to a Roman trumpet. I remember that this bronze trumpet (which was heavily embossed) had been made in two parts and that, as the original clasps which united the two halves had disappeared, Arnold held them firmly pressed together, while Rudolph produced his fiery music.

Side by side with Arnold's newly revived instruments came a batch of violins numbering a dozen or so, made after his own individual model, whose inner frame was based upon interrelated curves. The first few of these violins were made from very choice wood which he had treasured for many years. I once asked him why he always carried this bundle of wood about with him whenever he changed his home from one country to another, to which he replied: "I hope *some* day to make a violin after my own ideas." I think it was Mr. Whittall's tremendous enthusiasm which stirred Arnold anew towards the carrying out of this project; and, of course, one of these instruments went to him. Rudolph and Carl each had one, and amongst other owners, of close association, I recall Mr. Tomalin, Mr. Alexander Pallis, who presented one to his son Marco, and Robert Donington. Carl is deeply attached to his own instrument and plays on it exclusively. Those working on the violins during this period (following upon the first one, which Arnold made entirely with

his own hands, and certain work which he did on Carl's) were Leslie Ward, George Carley and Günther Hellwig. Günther, who now lives in Lübeck, was awarded a scholarship by Mr. Whittall, and remained with us for four years. Two other scholarships were bestowed by Mr. Whittall, of which one went to John Challis (since returned to America) and the other to Elizabeth Brown (now Mrs. Robert Goble), who studied the harpsichord, clavichord and viola da gamba under Arnold and Rudolph. After the death of Mr. Whittall, the scholarships lapsed.

The violins were followed by their ancestral prototypes, the rebecs, of which the first to be made were spoon-shaped trebles. Their characteristic tone might well be mistaken in the open air for that of the chanter of a bagpipe, so surprising is their carrying power. The tenor and bass rebecs, which followed a year or two later, were made with flat backs, resembling the type in use among Central European folk dancers. Arnold's revival of these instruments came about as the result of a surprising musical discovery. In 1933 his attention was drawn to an article in the August issue of the *Musical Times* by Professor Jacques Handschin, concerning the music of Perotin le Grand, otherwise called Perotinus Magnus. I will here quote some of Arnold's comments on this discovery, embodied in an article contributed to *THE CONSORT* in 1934.*

Perotin Le Grand, as he was rightly called by his contemporaries, was the master of the greatest school of music in the world, at Notre Dame de Paris, about the year 1200. Many of his works are preserved in three manuscripts, of which one is in Florence and another in Madrid. The third was at St. Andrews, in Scotland, until a German musicologue "borrowed" it in 1553. The precious book was never returned. It is now in the library of Wolfenbüttel, in Germany. . . .

I derived a substantial benefit from the *Musical Times* article. I found in an addendum the announcement that a facsimile edition of the Wolfenbüttel—I mean the St. Andrews—manuscript had just been published. I promptly got a copy of it, and then my troubles began. It is a big volume of 400 pages, unnumbered. The photographs are very clear. . . . It is a great thing to possess this book, the photographs of which one can trust. It is written in a clear hand, as regards the pitch of the notes; the ligatures and groupings are picturesque and expressive. The four parts are written under one another in a way which seems easy to understand at first sight. But this is extremely deceptive . . . The parts are completely independent; each one has its own theme . . . They cross continually. There are several ways to start weaving them together at first; but only one will enable you to go on. . . . When that music was in use, the players were trained orally, probably by the composer, who himself played the canto fermo; the players were shown when and how their

* See Arnold Dolmetsch; Art: "Concerning my recent discoveries." *The Consort*, III, June, 1934, pp. 1-11.

parts come in. . . Notwithstanding the experience I have acquired in scoring innumerable fantasies for viols, the other intricate music, it took me weeks to score one of Perotin's pieces. . .

Speaking of the medium to be used for these intricate four-part compositions, Arnold remarked that the timbre of the viols appeared unsuitable, explaining that a "more robust, pungent tone was needed." He therefore decided that tenor and bass rebecs would be the proper instruments. Such were therefore put in hand forthwith. Meantime he started making modifications in the scoring, but was still not satisfied. After the third attempt, he felt that he had at last obtained the mastery of this strange music concerning which he wrote:

It had proved more difficult to understand and to perform than anything we had ever played before; but it has given us pleasure of a kind we had never experienced . . . The music is free, lyrical, passionate. Its style is reminiscent of the finest compositions of Couperin or Debussy. It is unmistakably French. There are in it surprisingly "modern" harmonies, produced by the free movements of the parts, difficult to explain, being apparently without precedents or successors. A new light was brought on this point by my discovery that the ancient Welsh harp music of some centuries earlier contained *perpendicular* harmony of the most complex kind.

The works of Perotin, therefore, cannot be regarded as the beginning of an art which eventually blossomed in the sixteenth century. On the contrary, they are the apogee of a style which, having reached the natural limits of its development, became transformed into another where daring and freedom were restricted by strict rules and limitations.

From this conclusion Arnold reverts to his interpretation of the harp music of the Britons:

The history of the Welsh manuscript can be summarized thus: This manuscript, which was in the Welsh School in 1714, is now in the British Museum. . . It was discovered by Lewis Morris in the eighteenth century; it had been transcribed by Robert ab Huw, of Anglesey, *in the reign of Charles the First*, from a manuscript of William Penllyn, a celebrated minstrel of the preceding century, and is stated to comprise "The music of Britain, as settled by a congress of chief musicians, by order of Gruffydd ab Cynan, about A.D. 1040, with some of the most ancient pieces of the Britons, supposed to be handed down to us by the ancient Bards." This tradition is confirmed by the nature of the music itself, which is unlike any music previously known to us. I doubt if it could have originated at any rate later than the eighteenth century.

After recounting the numerous attempts (beginning with that of Dr. Burney), to interpret correctly this manuscript, Arnold concluded by saying:

The last person to brave the Sphinx is myself. She was kind to me: I found no great difficulty in deciphering the famous Welsh manuscript. Mrs. Dolmetsch interprets the music on her celestial harp as if to the manner born, and fascinates everybody. My "gentle crwth" joins the harp in the appropriate music and enhances its beauty. . .



RUDOLPH DOLMETSCH PLAYING THE HARPSICHORD



CARL WORKING ON A RECORDER



MABEL DOLMETSCH — A RECENT PHOTOGRAPH

Naturally it behoved me, before Arnold could tackle the task of deciphering the manuscript, to burn the midnight oil in acquiring as sufficient a grasp of the Welsh language as would enable us to understand the verbal directions for the performance of the pieces. This stood me in good stead when, some time later, we gave two performances in Wales, Arnold with his *crwth*, of which two examples had been made, and myself with the two harps. Our reception in Bangor was particularly enthusiastic. To begin with, the audience had been carefully sifted, only the most worthy of the applicants being admitted! These, however, sufficed to fill the hall to repletion. The response of these people was electrifying; and during the "Death song of Ivan the Smith" (*Caniad Marwnad Ivan y Gov*), a deep groan ran through the assembly in the most poignant stanza.

Our hostess in Bangor was a charming lady named Mrs. Rathbone. She was an aunt of Arnold's artworker friend, Dick Rathbone (the metal-worker). On the day after the concert she invited a large party of most interesting and pleasant people to meet us. Long and loud were the discussions concerning this revival of their ancient national music, to hear which many of them had travelled long distances. One (an eminent Welsh philologist), who dwelt on the top of a mountain, fastened upon me for some close questioning. When he asked suddenly: "And what do you make of the *Bragod Gywair*?" I replied with assurance: "It means the mixed key." "Yes," said he of the glittering eye, "but *how* mixed?" "Well," I responded dreamily, "it always feels to me like a mixture of honey-sweet concords and sharp and bitter discords." "Do you know," rejoined my deep-toned interlocutor, "that the most popular drink among the ancient Britons was called *Bragod*, and was a mixture of honey and bitter ale?" This was for me a triumphal moment. The poignant *Caniad Marwnad* is in this key (or mode).

Our contact with the people of Wales left us a most agreeable impression, and greatly were we charmed by those of North Wales with their beautiful lilting voices, whose every speech was a song. Even a young fisherman who observed that we were wandering rather uncertainly, in an attempt to reach the Isle of Anglesey, approached us smiling cheerfully, and led us on a personally conducted tour. At its close he took leave of us with a graceful bow, and not the faintest suggestion of any expected reward.

Round about this time we made some remarkably interesting friends from foreign lands. Prominent among these was Artemy Raevsky, a Russian friend of Madame Blanche Marchesi,

through whose good offices he and certain members of his family had been able to establish themselves in Western Europe. He was a favourite pupil of Madame Marchesi (who had trained his naturally beautiful voice) and become one of the popular singers in the Haslemere Festivals for many years, his voice having been likened by one reporter to the deep, rich tones of his compatriot Chaliapin.

Another visitor, an exceptional one, was a German monk who, owing to the upheaval in his own country had taken refuge in the St. Bernard Monastery. He came over to be present at our fourteenth festival, at which event an even more spectacular character positively outshone him.

This person was a lama from Lhasa (a friend of Marco Pallis'), who announced that he had come to England especially to attend the Haslemere Festival. He was accommodated in lodgings with a private apartment for his daily meditation. One day, still robed in his gorgeous garments of crimson brocade with gold trimmings, he journeyed to London to visit the Foreign Office. For this solemn occasion he thought to enhance his splendour by the addition of a bowler hat!

As regards the music, he listened with profound attention; and we gathered from his reactions that the earlier the music the better could he appreciate it. When it came to the thirteenth-century Spanish cantiga, *Rosa das Rosas*, sung by Cécile to the accompaniment of the mediaeval harp and a small organ, he was much delighted and averred: "*That* is the kind of music which *our* musical angels play." He explained to us that, according to his religion, there were certain angels wholly devoted to music; and further informed us that in Tibet music was looked upon as one of the four paths to wisdom.

He was able to converse with us in English, having learned this language in China. Wherever there was any difficulty, Marco (who contrariwise had acquired the Tibetan tongue during his sojourn in that country) acted as our interpreter. At the close of this festival a splendid feast was given in the garden of the "Three Limes" by Mrs. James Ferguson of "Over Courance" by Lockerbie, who frequently took this long journey south to attend the festivals. Wang Yal (as the lama was named) enjoyed himself thoroughly. He sat next to Rudolph, who said: "When he asked me for 'Ticky Ticky' I passed him the bowl of cream, and he ate it all up."

On the day of his departure Wang Yal paid a ceremonial call on Arnold and presented him with some superfine Tibetan

incense, which, he said, was far more fragrant than any of Chinese preparation. He did not appear at all surprised when I fetched a beautiful Indian incense burner, by means of which he was enabled to demonstrate the virtue of his sweet-scented gift. His farewell words were to the effect that England was a paradise and that the English ladies were charming.

Although Arnold, as he approached the last two years of his life, was mentally as vigorous as ever, his physical powers were beginning to desert him. This disability was aggravated by the fact that latterly he had had two bad falls, on each of which occasions a rib was fractured close to the spine. Nevertheless, he over-rode these handicaps with courage and persistence, for to him music was as a part of his life. Ben Greet, when likewise feeling the growing burden of old age, once said to him: "You and I will die in harness"; and both of them positively did so.

It was in 1937 that, in response to a request from a Spanish musical enthusiast (Señor de Zayas) Arnold was prompted to revive the *vihuela de mano*, which instrument had throughout the sixteenth century enjoyed an immense popularity. The non-success of certain Spanish craftsmen in their attempts to produce a satisfactory reproduction of the plucked vihuela had prompted this patriotic music-lover (whom we always addressed as *Monsieur de Zayas*, for the reason that he lived in France) to arouse Arnold's interest in this problem of reconstruction. A number of vihuelas were made, both tenors and basses, which proved very true to type and gave great satisfaction to Monsieur de Zayas and his equally interested wife.

In June, 1938, a delightful concert was given at the Arts Theatre, wherein Emilio Pujol gave on tenor and bass vihuelas an excellent performance of the music of Luys Milan, Luys de Narbaez, Enriquez de Valderrabano, Alonso de Mudarra and other great vihuelistas of the sixteenth century. He also accompanied the lovely Argentinita in her very colourful singing of songs by various early Spanish composers. The Spanish pavan which I had had the pleasure of teaching her was likewise danced to the music of the vihuela. I had also taught her the Spanish sarabande, but this she could not memorise safely in the time at our disposal. She was a superb dancer, her mere display of facial expression being a wonder in itself. Monsieur de Zayas was enchanted with the success of the vihuelas, both tenor and bass; and, in the programme notes, expressed his gratitude in these words:

It has been left to the genius of Mr. Arnold Dolmetsch to recreate an instrument which satisfies, not only in external appearance, but also

in the quality of its sound. Mr. Dolmetsch based himself upon the contemporary drawings and descriptions of the vihuela and his unrivalled knowledge of the acoustical problems involved in the making of old instruments.

Arnold's access of vigour at this time was in part due to a delightful trip which he and I had taken a few months previously, during which we visited the favourite places connected with his early life in France. We were met at the Gare St. Lazare by Albert and spent a pleasant two days with him and his wife Nenette. We had brought with us some gramophone records of the Welsh harp music with which we entertained them and their musical friends, including the budding composer Jean Françaix. Leaving Colombes, we proceeded to visit Versailles, making our lodging in the Hotel de la Chasse (once the hunting-lodge of King Louis XIII). We were interested to observe that its staircase had been made of the same curious stone, full of fossil shells, as that of the entrance to the palace. On our first morning we went in search of the church where Marin Marais was entombed, but discovered it had been demolished, since when, two other churches similarly named had been built in succession, in other spots. The last of these was near to the palace and appeared to be quite new. So we took the large bouquet, that was to have been laid upon the tomb of our hero, into the garden of Versailles and scattered the flowers into the air. This was some consolation, since we realised that Marin Marais must have trodden those paths many times.

From Versailles we went to Chartres and heard the magnificent organ being played. After the service we had a long talk with an interesting archæologist, who was taking coloured photographs of the splendid stained-glass windows and also photographing the magnificent sculptured angels and other carvings. He and Arnold had much in common, both of them deprecating the modern craze for speed, and also the invention of aeroplanes which Monsieur Huvet (the archæologist) likened to the story of Lucifer.

After visiting the ancient town of La Ferté Bernard, whose church dated, in part, from the twelfth century, and climbing a tottering spiral staircase inside a pillar, in order to view the very ancient organ (which had been built out away from the wall, so that it overhung the chancel, looking like a huge bird's nest), we felt we had triumphed. For, strange to say, the priest in charge had done his utmost to discourage us, saying that the organ was far too old to be of any interest to us, and that unhappily they had not sufficient funds to modernise it!

We wound up our tour by visiting Le Mans, where, although Arnold's mother was no longer living, we yet spent some happy days with his stepfather, Alfonse Gouge. Here we were joined by the daughter of Fritz, named Susanne, and now married to Arsene Arnould. They were, and still are, a very agreeable couple, Susanne being of course a good musician. Thence, after a visit to St. Malo, we returned home to our dear old "Jesses," greatly refreshed.

Another venturesome revival which should not pass without mention is that of the oriental harp, which has no front pillar. This was made for the Sinhalese musician, Surya Sena, who has made it his speciality to retrieve from its threatened oblivion the folk music of his native land. Surya Sena had consulted several harpmakers, who all declared that a harp without a front pillar was an impossibility. Then someone said to him: "Why don't you go to Dolmetsch?" The outcome of this suggestion was a truly beautiful harp, which Nelun Devi (the wife of Surya Sena) plays to this day. Arnold based his model partly on the study of various Persian and Chinese miniatures and partly, as usual, upon that mysterious intuition that guided all his creative work. Both Nathalie and I contributed something towards the outer adornment of this unique creation, myself as to the exterior paintings, suggestive of the breast and wings of a bird, and Nathalie in carving the head, made to represent that of the Sacred Goose of India," which is still to be found swimming on a great lake north of the Himalayan mountains. On one occasion, while on a visit to England, these two musicians (Surya and Nelun) performed their music at a garden party in Woking. At the close of the recital, a gentleman asked if he might handle this beautiful harp. After studying it intently, he remarked: "This is most extraordinary! I have an old Burmese harp in my collection which is shaped exactly like this instrument!"

In addition to these new revivals of ancient musical instruments, there were also produced, in these latter years, a number of viols, large and small, together with some lutes and archlutes, in response to a growing interest amid our circle of enthusiasts. Among these, I would mention Diana Poulton, who has devoted the greater part of her life to the cultivation of the lute, that most exacting of instruments, beloved of the poets. The triangles (as the small three-cornered harpsichords were named) increased in popularity amongst the keyboard players, and likewise the clavichords. Of these, some little portable models were made which were tuned a fourth higher than normal, in the manner of the small-sized Italian harpsichords of the sixteenth century.

Violet Gordon Woodhouse was very keen to own one of these; she could hardly control her impatience for her wish to be gratified, saying to Arnold entreatingly: "You know how I adore *small* things."

Thus we were at this time kept very busy, before the shadow of the second World War spread its gloom over us. Although, as Arnold advanced in years, his eyesight began to be less keen than formerly, his other senses, notably that of hearing, became more acute. Not only was it perceptible that in regulating his harpsichord, he was wont to reduce its volume of tone, but further to this, he began to dislike the faint click that occurs when the plectrum repasses the strings at the release of a note. He therefore invented a system whereby the plectrum recoils without having passed the strings. Six instruments were made after this system, of which one went to America. Rudolph had one that, after his untimely death, was bought by the B.B.C., their former harpsichord (made on the same principle) having been destroyed during a terrific air raid, in which the Queen's Hall was destroyed by fire.

This new type of harpsichord action, however, required skilful regulation; and nowadays there are not many harpsichordists who would have the necessary training to attend to their own instrument beyond the mere tuning of it. It was an interesting sight to watch Rudolph attending to his own harpsichord, which he always regulated to a nicety, and kept, when not in use, encased in a padded coverlet. No parent could have been more tender with a child.

On February 24th, 1937, Carl was married to Mary, daughter of Mr. and Mrs. James Ferguson, of Over Courance. This place lies in the heart of Annandale (my ancestral home!) and, consequently, a Presbyterian minister from that district travelled down to Hindhead to assist at the marriage ceremony. Carl was the last one to leave the parental roof, as Nathalie and Rudolph had both married in the year of 1929, wherein Nathalie became Mrs. George Carley, and Rudolph wedded his pupil of four years' standing, named Millicent Wheaton, who came of a Cornish family. Cécile, by 1937, had become the mother of two sons, namely Christopher and Arnold; and Nathalie had a daughter named Marie-Louise, whose composite name was neatly compressed by her adoring grandfather into Milou. Although only two and a half at this time, she was fond of dancing and her grandfather could never resist her frequent requests that he should play for her to dance.

In August, 1937, Arnold received a letter from Monsieur Roger Cambon, the French Ambassador in London, announcing that he had been nominated *Chevalier de la Légion d'Honneur*, in recognition of the services he had rendered to music in general and to French art in particular. This recognition touched him most deeply, as did also the warm congratulations of Robert Steele, Marie-Thérèse de Lens, Philomène de Divonne and many other friends and well-wishers.

In February, 1938, Arnold's eightieth birthday was celebrated in splendid fashion, at the hall of the Art Workers' Guild. This was indeed a triumphal day, never to be forgotten. This occasion was honoured by the presence of Monsier Roger Cambon, and also that of the Swiss Ambassador, Monsieur Paravicini, who was a suave and witty man. Not being quite sure as to who was who among these arrivals, I approached him with the inquiry: "Êtes-vous Monsieur Cambon?" To which he replied: "Malheureusement *non* Madame!" The hall was thronged with friends both old and new, including (among the old) Robert Steele, Mrs. Mackail, Violet Gordon Woodhouse, Mr. Zacharewitsch, Madame Marchesi, Will Boxall and Monsieur Guéritte.

The proceedings opened with speeches, including a speech of welcome delivered by Cyril Goldie on behalf of the Art Workers' Guild and accompanied by a presentation. Then came the impressive moment when Monsieur Cambon rose and, after solemnly pronouncing the impressive formula of bestowal, affixed the diamond-studded cross to the lapel of Arnold's coat. After warm applause, there came an interval for conversation and and refreshments, culminating in the cutting of the eighty-candle cake. To our surprise another cake arrived with birthday congratulations from Dorothy Swainson, who, being domiciled in France, was unable to be present in person.

The second part of the celebration took the form of a concert consisting entirely of works composed by Arnold. These ranged from compositions dating from his Dulwich days, to his latest *chef d'oeuvre*, namely a five-part viol fantasy (Arnold himself being an auditor for this occasion). The earliest of these works to be performed was an Easter hymn, *Il est ressuscité*, inspired by the thrilling effect experienced during his childhood of the ringing of the Easter bells, after their impressive silence throughout Holy Week. This cantata was sung by Tom Goodey in his clear tenor voice, and accompanied on the piano and organ, with a violin obligato part played by Carl. Another outstanding work (in the middle of the programme) was a suite of pieces for three

recorders performed by Carl, Nathalie and Rudolph. The instrumentalists in this programme were "the Dolmetsch family," Diana Poulton and Joseph Saxby; while of the four singers, three (Cécile, Molly Butler and Artemy Raevsky) were pupils of Madame Marchesi. This appropriately chosen concert formed an apt conclusion to a truly touching ceremony.

In the following year, Arnold made another journey to Le Mans, this time to consult a doctor highly recommended by Alphonse Gouge. Some slight benefit resulted which, to everyone's surprise, enabled him to appear at the opening concert of the ensuing festival in 1939, wherein his performance on the clavichord of works by Bach was pronounced by an eminent critic to have been "the highlight of the evening."

It now appeared to me that Arnold had for some time past felt an inner longing to return to the religion of his youth. I therefore confided my conjectures to my Irish sister-in-law, Ann Johnston. Full of sympathy and kindness, she communicated with her brother, Father Ambrose, living at that time in Glasgow. There had been a warm affection between him and Arnold. Thus, immediately journeying southward, he came to Arnold's succour, assisting him in his return to the faith of his forefathers. Thenceforth there came a great peace and a temporary accession of strength, during which he pursued his studies concerning mediaeval secular music, vocal and instrumental, as a result of which he summoned Cécile to try over some troubadour songs to which he had set an accompaniment. More strange yet was another sudden effort whereby he rose from his bed and, putting his violin in order, began to play most sweetly. I was resting at the moment, and, being awakened by these ravishing sounds, came running to discover whence they proceeded. Encouraged by this renewal of strength, he insisted on grasping a trapeze and pulling himself up and down to strengthen his arms, thereby breaking a blood vessel, from which injury he did not recover. As, after receiving the last rites, he passed away, his face became illumined with a smile of etherealised beauty, as though he were listening to the heavenly music that had inspired him in his life's work.

THREE PIECES OF MUSIC ON HENRY PURCELL'S DEATH

BY

WALTER BERGMANN

TRIBUTE TO PURCELL was paid in verse and prose by his friends when he died in 1695, and most of it is available in print nowadays, but the music which they composed on the news of his death is little known. There are, however, three remarkable pieces which give us a living report of the emotional impact Purcell's death had on his musical colleagues and of the esteem in which they held him. They comprise:

- (1) John Blow: *An Ode on the Death of Mr. Henry Purcell.*
- (2) Henry Hall: *A Peace of Musike upon the death of Mr. H. Purcell.*
- (3) Jeremiah Clarke: *On Henry Purcell's Death.*

No. 1 was printed in 1696 by J. Heptinstall for Henry Playford. Several copies exist in public and private libraries. The other two works are extant in one manuscript each only, the work by Clarke in the British Museum, the other in St. Michael's College Library, Tenbury. I am indebted to the Warden of the latter for permission to copy the MS.

The author of the words of the Ode by Blow is John Dryden, who had collaborated with Purcell in *King Arthur*, *The Indian Queen* and several other plays. It was Dryden who wrote of Purcell: "he has nothing to fear but an ignorant, ill-judging audience."

THE ODE

I

Mark how the Lark and Linnet Sing,
With rival Notes
They strain their warbling Throats,
To welcome in the Spring.
But in the close of Night,
When Philomel begins her Heav'nly lay,
They cease their mutual spight,
Drink in her Musick with delight,
And list'ning and silent, and silent and list'ning, and list'ning and silent obey.

II

So ceas'd the rival Crew when Purcell came,
They Sung no more, or only Sung his Fame.
Struck dumb they all admir'd the God-like Man,
The God like Man,
Alas, too soon retir'd,
As he too late began.
We beg not Hell, our Orpheus to restore,
Had he been there,
Their Sovereigns fear
Had sent Him back before.
The pow'r of Harmony too well they knew,
He long e'er this had Tun'd their jarring Sphere,
And left no Hell below.

III

The Heav'nly Quire, who heard his Notes from high,
 Let down the Scale of Music from the Sky:
 They handed him along,
 And all the way He taught, and all the way they Sung.
 Ye Brethren of the Lyre, and tunefull Voice,
 Lament his lott. but at your own rejoyce,
 Now live secure and linger out your days,
 The Gods are pleas'd along with Purcell's Layes,
 Nor know to mend their Choice.

In composing the Ode, Blow altered only one word, "the God-like Man," replacing it by "the matchless man, obviously for religious reasons and without derogatory intention, for he repeated the word "matchless" no fewer than five times. The ode is composed for two counter-tenors, two treble recorders and *basso continuo*. It is a lengthy work of about twenty-five minutes' duration, but wonderfully balanced and, within its limited resources, of great variety. It starts and ends with the full ensemble. Between stand two solos (one with *continuo* only and one with recorders and *continuo*) and a duet for the two singers with *continuo* only. The required compass of the voices is exactly two octaves, from d (on the middle line of the stave in the bass clef) up to d'' (on the fourth line in the treble clef). The two recorders cover the range from a' to e flat''' and d''' respectively.

Burney's criticism of the Ode⁽¹⁾ is neither flattering for the composer, nor for the author, nor yet for the critic: "It is composed in fugue and imitation, and is learned and masterly, but appears laboured, and is wholly without invention or pathos. There is, however, so much of both in the poetry, that it borders on bombast."

Burney wrote this eighty years after Blow's death. He disliked Blow's compositions so much that he published four pages of collected "crudities" by Blow.⁽²⁾ His musical outlook was—as we see it today—very limited, Italianised, his main interest being in singers and (Italian) opera. Recorders, counter-tenors, counterpoint and harmonic clashes were outdated for an ear trained on Handel and tending towards the classical period. We are inclined to think differently today. We have reconquered the sonority and the musical style of Blow and Purcell. Their intense dissonances, unorthodox counterpoint, expressive coloraturas and bitter-sweet melodies are closer to our feeling than the exhibitionistic roulades and—from the point of quality in composition—shallow virtuosity of Messrs. Farinelli and Co. Every page of Blow's Ode unfolds new wonders: the melody when the nightingale—meaning Purcell—begins to sing in the close of

(1) Burney, *A General History of Music*, Vol. III, 1789, p. 490.

(2) *Idid*, pp. 449-452.

In another place ⁽⁷⁾, when he admires Purcell's and Blow's songs, he is equally outspoken:

"Whole Reams of single Songs become our Curse,
With Bass's wond'rous Lewd, and Trebles worse."

A comparison of the poem in *Orpheus Britannicus* Vol. I with the words of the "*Peace of Musike upon the Death of Mr. H. Purcell*" shows clearly that Hall was the author of the latter. Here they are:

Shepherd:

Yes, my Aminta, tis too true
Daphnis has bid the World adieu,
silent is now the charming Tongue
that once so soft and sweetly sung,
those Artfull hands that oft so high
with tunefull numbers raised our Joy.
Deep as our Greif now buried Lye.
heark how they mourn him ore the
Plains
in his own blest Harmonious Strains.

Shepherdess:

No sullen cloud obscured the Sun
nor threatned Storms acoming on,
yet Birds which here were wont to sing
grow mute and all with heavy wing
the Flocks to thicker Covert fly
and I, I know not why grow sad.
Then from my Pipe I sought releif
but that, alas, confirmed my Greif,
that too was mute but did express
more than I wisd by speaking less.

Shepherd:

For then you could not chuse but ghes
when Musicks Channels all were dry,
the spring was stopd that did the
Streams supply.

Shepherdess:

Who now can tell Amintas Tale
in moving sounds that may prevail?
Who now can teach around the Grove
the Swains to sing, the Nymphs to
love?

Of love when ere the Shepherd sung
what raptures dwell upon his Tongue
all listned to the enchanting Lyre
and evry Bosome fell afire.
Strephons unhappy luckless Tale
could but by Daphnes Song prevail,
Musick did all her Pride disarm
and cold Celista straight grew warm.

Shepherd:

But when he scrud up his Theorbo to
Arms
sang Battles and Tryumphs and
mortall Alarms,
when the shrill sounding Trumpet had
vanquished the Flute
and the thundring Drum had quite
silenced the Lute,
each shepherd for warr left his Flocks
in the feild,
a crook for a sword and a scrip for a
sheild.

Shepherdess:

But tell me, derest Shepherd, tell
what Honours crownd his Funerall
to disface him from other Dead
for many while he lived he had?

Shepherd:

Tho' that will but my greif renew,
vet, dearest Nymph, I'll tell it you.
For Daphnis on a beer was laid,
Flowrs deckt his Feet and Bay his
head.

Two leard Bards that marched before
his sacred Harp between 'em bore,
and as they softly pasd along
invoking Daphnis thus they sung:

Shepherd and Shepherdess:

Arcadians now your voices raise
to Daphnis tune your gratefull lays.
He sang your loves, now sing his praise.

Then come ye Satyrs, come ye Faunes,
send hither all that crownd the Lawns,
bring you Pipes, your Hornpipes bring,
sing Daphnis Dirge, sweet Daphnis
sing.

But when the mournfull Dirge is ore,
to shew how much you him deplore,
break your pipes and sing no more.

Of interest is the reference (in the first few lines) to Purcell's (=Daphnis) singing: the "Charming tongue that once so soft and sweetly sung", and to his playing: "those artfull hands that oft so high with tunefull numbers raised our joy." This is, as far as I know, the only contemporary reference to Purcell as an

(7) *Amphion Anglicus* (1700).

instrumentalist. Hall's description of Purcell's funeral is obviously less authentic. The composition is strange, everywhere melodically and contrapuntally of an unexpected individuality. It is at its best in the beginning and at the end wherever the grief is expressed; the beginning of the Shepherdess' recitative is most moving:

No sullen cloud obscures the sun nor thousand storms - - a -

coming on, yet birds which have wont - to sing, were wont - - to

sing grow mute and all with sobbing wing the flocks to thicker co-urt fold - and I,

I know not why, I know not why grow sad. etc.

Realisation of the basso continuo by the writer.

As in Blow's Ode, though for different reasons, we are here also often reminded of Purcell's songs, especially in the imitation of Purcell's diction, which Hall praised in his poem in *Orpheus Britannicus*, Vol. I.:

"Each Syllable first weigh'd, or short, or long,
That it might too be Sense, as well as Song."

Though Hall had left London in 1674 to become organist in Exeter (and in 1688 in Hereford) there is no doubt that he was well acquainted with Purcell's songs. Many of them had been published, some of them side by side with Hall's own songs, and, as his above mentioned poems show, he clearly recognised and admitted Purcell's genius. If nothing else, his music on Purcell's death would amply prove it.

Contrary to Blow's and Hall's pieces, Jeremiah Clarke's *Music on Henry Purcell's Death* employs larger forces: three soloists (soprano, countertenor, bass), choir and an orchestra consisting of two trumpets, two oboes, two treble recorders, kettledrums, strings and continuo. Oboes and recorders never play together, an indication that the same players played both instruments (as was usual at that time). An inscription in the MS. in the British Museum in the hand of William Croft (1678-1727) says: "The following piece of musick was compos'd by Mr. Jeremiah Clarke, (when Organist of Winchester College) upon the Death of the Famous Mr. Henry Purcell, and perform'd upon the stage in Drury lane play house." According to R. J. Stevens, who copied the work in 1828, it was composed and performed in 1706. This is contradicted by the statement of Dr. Croft, who was a friend and colleague of Clarke's. According to this, the work was composed during Clarke's stay as organist at Winchester College. Clarke was there from 1692 to 1695. This composition puts Clarke (1673-1707) in the first rank of British composers of his time; it is an ingenious work throughout.⁽⁸⁾ After the overture, Countertenor and Bass invite the Chorus of Shepherds and Shepherdesses to a dance. The festivity is interrupted by a Shepherdess, who announces the death of Strephon (=Purcell). He is mourned by the soloists and the choir. The orchestra plays a curious piece called "Mr. Purcell's farewell" with a highly individual, unequalled instrumentation. Up to the announcement of Purcell's death the work is operatic, but then it becomes a solemn, noble elegy. The shepherdess delays her message and nearly faints; recitatives, airs and choruses are finely dovetailed. There is no weak movement in the whole work: the mourning is most exquisitely and impressively composed and the glory of Purcell's genius everywhere stressed. Though one imagines hearing Purcell's own voice throughout the work, especially in the aria for counter-tenor, two recorders and continuo, "The glory of the Arcadian groves is gone," it is highly original and deeply moving.

(8) An edition by the writer will be published by Schott & Co., Ltd., London.

Here are the words:—

Enter several Shepherds and Shepherdesses in gay habits

Counter-tenor solo and chorus:

Come, come along
For a dance and a Song.
We'll revel and play,
For 'tis the Shepherds' holiday.

Bass solo:

Let Monarchs in their proud imperiall
seat
beneath their heavy diadems sweat
whilst Pan's peaceful Empire bounds
the woods and the plains,
'tis he, the only happy Sovraign, reigns.

Enter two in Mourning.

Soprano solo:

Hold, Shepherds, hold, break off your
joy,
for lo, we come to croak the dreadfull
voice of doom.

Chorus:

Alas, we bring those dolefull sounds
of fate and death too barbrous wounds
must all your mured peace destroy.

Shepherd:

What says the melancholy swain?
Declare thy grief and tell thy pain.

Shepherdess:

Alas, I have so sad a tale to speake,
but oh, my fainting breath too weak.
Let my wet eyes, my faltring tongue
supply,
my tears can better speake than I.

He:

No more this lingring blow,
breath out thy killing woe.

She:

Then if my sighs and sobbing cries
will give me leave to speake: our
Strephon dyes.

He and Chorus:

Dyes, did you say?
Then break our pipes and mourn, for
ever mourn,
for, oh, he's gone and never to return.

Chorus:

Oh dismal day.

Counter-tenor solo:

The glory of the Arcadians groves
that tuned our smiling loves
that deckd the graces and plumed their
doves
whose warbling notes the wood made
ring,
that woked the morn and cheared the
spring
is gone and here ne'er to return.

Soprano solo:

And see, Apollo has unstrung his lyre,
no more the sweet Poetic quire,
the Muses hang their drooping head,
for Harmony itself lies dead.

Chorus:

All's untuned, but yond diviner sphere
Strephon's soft airs are all translated
there.

All three works described above differ in every detail. But they have two things in common:

(1) All three works require recorders. That may be coincidence, as the texts in the works of Hall and Clarke mention "pipes" and "shepherds" and in Blow's Ode "lark and linnet." All this would call—in Purcell's own works—for recorders. (In *Amphion Anglicus*, Hall mentions that he himself played the recorder.) On the other hand, it may indicate a special connection between Purcell and the recorder (which he used frequently in his works). Blow's use of two counter-tenors also may be understood as a reference to Purcell, who himself sang counter-tenor.

(2) In all three works the composers rose to the highest degree of their respective creative power, an indication of the deep emotional impression which Purcell's untimely death made on his contemporary fellow composers.

THE FRENCH AT WORK ON THEIR OWN MUSIC

BY

ALAN FEN-TAYLOR

FROM THE END of March until early June, 1959, I lived in Paris—a long stay by the standards of holiday-makers, but for the student, whose constant battle is against time, it was all too brief. I count myself privileged to have been elected to a three-month French Government scholarship. Here are some reactions to the Parisian musical scene, thought-provoking rather than coldly analytical, followed by some constructive comment on the convention of *notes inégales*.

I must admit that France in springtime was *my* choice! I noticed it from time to time in all its beauty—the Seine, Notre Dame, and the evening sky from the Botanical Gardens; an unforgettable thunderstorm in the Chevreuse valley; nocturnal serenades accompanied by strumming guitars in the international atmosphere of the Cité Universitaire; walks in the “paradise gardens” of Haye-les-Roses and those most richly garlanded parts of the Bois de Boulogne, and even in the very English Parc de Monceau; sun-bathed walks in the Tuileries, the lesser known parks, the nearby châteaux; walks round the art galleries, the museums and UNESCO headquarters; coffees at Montparnasse in the cafés formerly frequented by notorious artists, now more frequently by those who have the wish to be artists but not the genius.

But this was not a holiday, and these short off-duty exploits were sandwiched into a framework of ceaseless activity—both physical and mental. The purpose of my visit was to help me formulate my style as a harpsichordist and this involved not only lessons, but also research. On the one hand, then, there were books to be located (these ranging from new publications which could be purchased, to unique copies of old music and treatises, jealously guarded within library walls), and on the other hand there were organs and harpsichords to be seen and played, and it would have been useless to have had lessons without allotting a generous amount of time for practising.

Stravinsky points out that it is impossible to work at anything whole-heartedly until one can “extricate the straight line of (one’s) operation from the tangle of possibilities and from the indecision of vague thoughts⁽¹⁾ Arbitrarily to restrict the

(1) Igor Stravinsky, trans: Arthur Knodel & Ingold Dahl: “*Poetics of Music*,” O.U.P., London, 1948. p. 6.

number of possibilities is no solution because this automatically paralyses the imagination; but at the same time Stravinsky is quite right to say that once he has found his way ("sa voie") every artist must in a certain sense become dogmatic.

The musicians I met all had personal styles, established over a period of years. These styles were basically formulated in a world that I have never known—the Europe between the wars.⁽²⁾ Since then much more research has been carried on and the intellectual climate is now considerably changed, so that to accept the influence of my mentors unthinkingly would certainly have been an idle pursuit.

I studied with two harpsichordists. Aimée van der Wiele needs no introduction; her devotion to the style and technique of Wanda Landowska is apparent in every piece she plays. By contrast Marcelle Charbonnier was a pupil of Ruggiero Gerlin, himself a pupil of Landowska. Mlle. Charbonnier, however, has made an intense study of French music and its literature, and it is because she has understood the *implications* of Couperin's fingering methods and the *implications* of life, art and society in the eighteenth century that her playing has now such an aristocratic elegance, such a powerful yet supple rhythm, and such glittering and unobtrusive ornaments. I went to Paris mainly to study French music; it is therefore not surprising that Marcelle Charbonnier's skill made such an impression upon me. As a teacher, for me, she was ideal. Her perfectionism is not directed towards audiences; it is for her purely a matter of self-conquest. For connoisseurs of this sort of music the unfortunate result is that public concerts are for her the exception rather than the rule, and she remains little known.

The organist with whom I studied has the highest of ideals—he is of an age that brings with it an excuse for taking the past for granted, and he now tends to consider it his sacred duty to be a protector of "*le goût français*." Particular parts of this "*goût*" are now somewhat out of date! The church and cathedral musicians are still using the Guilmant, Vidor, Vierne, D'Indy umbrella to protect them even now that the days are no longer rainy. The Schola Cantorum, basing its teaching on plainsong and on "the classics," and taking an active part in the revival of music by Monteverdi, Bach, Rameau and others, certainly had an important function to fulfil in its heyday, but now the rain has turned to snow and to sunshine. For one thing, music now has its existence in a quite different social and aesthetic milieu, and for another the development and scope of musicology

(2) Alan Fen-Taylor was born in 1934.—Ed.

has invalidated many of the hypotheses upon which the older musicians worked.

The music to which the public is exposed today is, as we all know, mostly under the control of tycoons and publicity agents. It is said that "society gets what it deserves." Does ours really deserve pianists turned overnight into harpsichordists—a gimmick used purely for commercial expediency—and must it be these that most come before the public eye? No matter how well performers understand the possibilities of an instrument's action—and it must be said here that there are very few pianists who have any idea of the implications of a harpsichord's action—they will certainly not understand those concepts of sound which are the true harpsichordist's birthright.

The noted pianist Rosalyn Tureck, who has remained faithful to her own instrument, has pointed out that "following as we do the nineteenth century, it is not so easy to detach oneself from many unconscious musical habits of thought which establish themselves in conventional early training." But she points out, too, that "association with earlier instruments" does not necessarily dispense "with musical habits formed by romantic music." Living music will always be governed by tradition and never by pure habit. It will be well to close this episode with three very apposite aphorisms from the writings of two of the greatest men of our century—T. S. Eliot and Stravinsky: "A real tradition is not the relic of a past that is irretrievably gone; it is a living force which animates and informs the present."⁽³⁾ "Tradition . . . cannot be inherited, and if you want it you must obtain it by great labour."⁽⁴⁾ "Far from implying the repetition of what has been, tradition presupposes the reality of what endures."⁽⁵⁾

Stylish performances of old music in Paris seem to be as rare as good concerts of electronic and serial music—those fervid adventures of the modern mind. Whatever the achievements of the French cinema and theatre, under the guidance of André Malraux, the Minister of Culture,⁽⁶⁾ the bulk of old music performances seemed to be in the same waterlogged boat as the *Musique Concrète* fiasco which only a year or two ago was being patronised by UNESCO itself! Diplomats in international cultural circles know neither how to find nor how to support

(3) Stravinsky: *Loc. cit.* p. 57.

(4) T. S. Eliot: "Tradition and the Individual Talent" (1919): see *Selected Prose* by T. S. Eliot, Faber & Faber, Ltd., London, p. 14.

(5) Stravinsky: *Loc. cit.* p. 57.

(6) I note that even his plans have met with some setbacks.

worthy lost causes; I fear that we are plagued with too many dilettantes who can be relied upon to carry one another through their clouded lives.

The French, like the English, are sometimes misled by an intriguing name, as on the occasion when many of them turned up to hear a quite abysmal South American harpsichordist playing French music. Most of the concerts were not solo impresario ventures like this, but planned "culture" programmes, such as a series of concerts in the Pavilion de l'Aurore in the grounds of the Château at Sceaux, a few miles from Paris. The setting was extremely beautiful, the music mingling with the endless flow of the *jets d'eau*.⁽⁷⁾

The most technically accomplished concert was that which pointed the farthest back to the nineteenth century. When the harpsichord was re-introduced at the end of the nineteenth century it had been neglected by performers and unknown to the public for over a century. The traditions that were broken in the reverberations of the Industrial Revolution have had to be slowly reconstructed. Many performers today are anachronistic in that they fall between two stools—the nineteenth century version of the old sonatas with piano accompaniment such as can be seen in the old French "Performing editions," and the new art in which the glories of music formerly reserved for the aristocratic few are recreated by musicians conscious of their European heritage. To have a violinist playing in the style of Joachim, a kind of grand piano with a harpsichord action inside it, a 'cello, and a Boehm flute, playing eighteenth century music in an eighteenth century hall, certainly creates an anomalous situation and one that pays scanty respect to the changes and developments in the aesthetic and musicological climate within the last fifty years. However, what is the critic to do when it was this performance that was the most alive and the one where the performers pleased both themselves and their audience more than in the concerts which followed? The flautist had a splendid grip on the music and everything was carried along on his shoulders; but the modern flute has been described as "a most useful member of the orchestra, but practically useless as a solo instrument."⁽⁸⁾ and it must be admitted that it neither has a clear sweet tone nor is it capable of a real union with the harpsichord.

(7) The "Nuits de Sceaux" Festival has become an important annual musical event.—Ed.

(8) Willi Apel: "The Harvard Dictionary of Music," Routledge, London, 1944, p. 273.

In the other three concerts the ensemble music was performed in an arbitrary and anarchic manner so that sympathy with the music and understanding of it were seldom in evidence.

The final chamber concert of old music was given by the Société de Musique d'Autrefois. Although many of the pieces performed were musical gems, they were seldom given the lustre they deserved. This same organisation also gave a concert in the Church of St. Merry. Here large forces were employed and Parisian talent could be used to the full; no expense was spared and much time used for rehearsal, let alone the time and effort spent in preparing the manuscripts. The Société is under the inspiring patronage of Madame La Comtesse de Chambure.

We should pause for a moment to consider the problem of patronage. Stravinsky says: "Let us honour the patrons that remain to us, from the poor patron who feels that he has done enough for the artist when he has offered him a cup of tea in exchange for his gracious contribution, to the anonymous Dives who, having delegated the job of distributing largesse to the secretariat in charge of the department of munificence thus become a patron without knowing it."⁽⁹⁾

In some ways the most powerful patrons today are the record companies. Their patronage is disinterested in that their survival is presumably never dependent on the sales of any one record. It is not disinterested in that they only hand out their bounties to those from whom they expect ultimate glory to ensue. They are then worthy of unstinted praise only when they go out to look for talent in the hope of redeeming some deserving artist from the vicious circle in which he is imprisoned. In such cases they will be likely to preserve some highly specialised art that otherwise would be swamped out of existence by commercial art, backed as it must be by the support of the public.

As can be seen from programmes such as those of the Domaine Musicale patrons are still honoured and remembered in France. One wonders sometimes how many of those names are there without motives of prestige or "allure." "Allure" comes in any case to those deserving of it, as in the case of Madame la Comtesse de Chambure. Her interest in music is certainly not disinterested and she is certainly no Dives who becomes a patron without knowing it. Throughout the world she is known as a diligent and hardworking musicologist (under the name G. Thibault), but she also finds time to arrange actual concerts of mediaeval, renaissance and baroque music.

(9) Stravinsky. *Loc cit.* p. 90.

It is impossible for anyone to escape from his time either to days gone by or to that idealised future to which most of us aspire. The Comtesse's connections with the past are much more articulated than most people's by virtue of her ancestors; if, however, she has inherited their claims to fame she has not inherited their world. The world now is one of anarchic individualism—a world in which men want to do and achieve things, but one in which they often have to compromise their ideals for reasons of economic stability.

If it is true that the Comtesse is a prisoner of her time, and of the Paris of her own day, it is true that she herself also lends the prison keys like a beneficent jailer. If it is true that she does not share the misgivings of some of her collaborators, she is certainly a figurehead of confidence to those who, unsupported by private means, would be more seriously exposed to the tribulations of what many have experienced before—the so-called European death-wish. My image of her enthusiasm and generosity has not faded. Much of the material I gathered whilst in France was drawn from the Comtesse's large private library to which I was privileged to have very free access.

It is not so bad being a prisoner of one's own time when one is free to decide whether or not to have dealings with the society within which one is living. But for an intermediary such as Antoine Geoffroy-Dechaume it is no joke. To be saddled with the task not only of sifting and analysing the often contradictory historical evidence by quasi-scientific methods but also of putting it across to musicians who mainly cling to their own predispositions—this can be so demoralising that it is a considerable act of faith to persist with it at all.

Topped by this strong musicological contingent it is not surprising that, in days when the musical and musicological don't necessarily go together, enlightened rationalism should be the Société's war-cry. This, unfortunately, is not enough; musicians sneer at efforts of musicologists to enlighten them, and in any case reason has its limits today just as it had in the 18th century. As Kant says: "Reason only perceives that which it produces after its own design." While taking the scientific evidence, have the psychological and ontological factors been sufficiently held in mind?—for these can make all the difference to one's choices and decisions.

In all musical revolutions the earliest protagonists usually lack the power to achieve anything of really durable artistic value. Either they cannot see the wood for the trees, or they are too busy philosophising and theorising, or there are

economic pressure groups putting the brake on their development. There is implicit in these people's work no guarantee that ultimately a Monteverdi will arise to take over not only the best of their achievement but also the best of their predecessors. What is essential about the work of innovators?—that it be pregnant with possibilities and sufficiently logical to support a superstructure. This is my opinion expressed in a nutshell the difference between the work of Arnold Dolmetsch and that being attempted by the Société de Musique d'Autrefois.

Arnold Dolmetsch struck at the root of the problem when he pronounced with the authority of a Master: "Without musical instruments, Music could not exist. Their sounds, technique, limitations even, are the foundation and framework of Music. Their innumerable varieties, their transformations, are intimately connected with the musical ideals and fashions of all times and countries. This is true also of the human voice, for the singer unconsciously imitates the sounds of the instruments he hears. A Jacobean singer's voice and manner of singing did not resemble what we hear on the concert platforms, any more than the latter resembles a Hindu singer. The study of the Music of any period should, therefore, be based upon that of the instruments of the same period."⁽¹⁰⁾

Mme. de Chambure has a large collection of old instruments and these are used whenever possible in their performances. France does not have the tradition for old instrument construction and restoration that England has built up over the last half century, and it goes without saying that if an instrument is not quite in the best form, one's ability to produce optimum results from it will also be inhibited. More than this, without perfect instruments one is automatically debarred from perfecting a technical approach to the instrument. Most of the players I heard had scarcely begun to understand the true nature and genius of the instruments they were playing. They approached them with the sceptical air of the dilettante and as if they were in some way "primitive" instruments. This is the heritage of nineteenth century thinking, which still has not been eradicated from their minds.

I remember the interest with which I looked forward to hearing the viol consort. First, though, I heard a pardessus de viole player; it was a performance of great virtuosity, if somewhat lacking in finesse. The same could be said of the consort and, as for the battery of viole da gamba in the St. Merry concert,

(10) Foreword to Gerald Hayes: *"Musical Instruments and their Music 1500-1700,"* Vol. II., 1930.

they *looked* finer than they sounded. Most of the players fail because they use or try to modify nineteenth century string technique instead of reviving and revivifying the instruments of the early centuries, rediscovering the technique appropriate to them. Michael Tippett would probably agree that this is done in the twentieth century on the basis of "Logoi Spermaticoi"⁽¹¹⁾—premises which exist consciously or subconsciously in the minds of those who are dealing successfully with the problems of performing old music on instruments for which they were written.

La Comtesse owns several old organs of considerable tonal beauty. On the whole these seem to have survived the passage of time more successfully than the harpsichords, for restringing in particular poses problems that are seldom well resolved. I have yet to find a restored harpsichord that will work with the ease and precision of the best twentieth century instruments. The best of the old harpsichords that I saw was one made by the celebrated maker Blanchet in the 1730's. Framéry says that as regards makers "*Blanchet les surpassa tous par le son agréable de ses clavecins et principalement par la légèreté extrême de ses claviers.*"

Whereas Dolmetsch worked from ideal instruments and on to authentic techniques, the Société lays its main emphasis on texts. All are carefully checked for accuracy before a performing edition is prepared. It is here that they get into deep water. The argument is that, since they have to make do with unspecialised musicians, the conventions that were applied instinctively by the original performers of the music must now be *written into* the music. Though I believe it is sometimes helpful to show conventional rhythmic interpretations in approximate notational equivalents I will never concede that it is expedient—and it is certainly not desirable—to distort and deform the printed page in a vain effort to get orchestral musicians to play notes unequal and expressively.

The problem is an *almost* insuperable one, but we must never concede that it is *totally* insuperable. If we do, then the music is best left silent, left in a position of dumb yet no less glorious solitude. Our experience of it would then be gained solely by repute accorded it by contemporary writers and by the lonely, yet lively imagination of the world's most dedicated scholars.

(11) See Michael Tippett: "Moving into Aquarius," Routledge & Kegan Paul, London, 1959, p. 21: "The famous Stoic 'Seminal Ideas' are defined by Marcus Aurelius as 'certain germs of future existences, endowed with the productive capacities of realisation, change, and phenomenal succession'."

There is a wealth of contemporary comment on the technique of playing *notes inégales*, but all the writers speak with reserve and the more convincing their pronouncements sound, the less dogmatic they seem to be. Frescobaldi says quite distinctly that "you should not however hold them as long as if they were dotted."⁽¹²⁾ They knew full well how to write dotted notes; it was only because they required something more subtle that they left the notation simple and approximate. The later eighteenth century writers (especially those concerned with "pricking" music on a cylinder) tried to describe and categorise proportions more complicated than the simple ones such as 2 to 1, or 3 to 1. The earlier writers often used descriptions rather more qualitative than quantitative, such as "hold the first a little longer than the second." Montéclair, in *Nouvelle Méthode pour apprendre la Musique* (1709) says that it is very difficult to give general principles for determining whether notes should be equal or unequal, for it is *all a question of taste* in those pieces which one has chosen to sing.

Stravinsky feels that the interpreter requires always to bear in mind the secret of perfection, namely, submission to the law, but he points out that application to the spirit of the law requires "along with technical mastery, a sense of tradition and, commanding the whole, an aristocratic culture that is not merely a question of acquired learning."⁽¹³⁾

Couperin certainly prided himself with this aristocratic culture; though he is respectful to his ancestors—who are "more to be admired than imitated"—he has confidence in his own time—confidence that the "*bon goût*" of his day "is without comparison purer than the old" But the important thing is to make the harpsichord "*susceptible d'expression*." Couperin has always aimed at perfecting the discoveries and achievements of his ancestors whose works "still measure up to the refined taste of all who possess it."

Rationalising that which should be intuitive is still what it was in the late eighteenth century in France—a sign of approaching decadence, for, as Guillemain says in the preface to his Harpsichord and Violin sonatas of 1746, "success may better be attributed to taste than to rules" and he calls taste "this charm which makes for perfection of the art and which is so often lacked by the most highly trained musicians."

(12) Arnold Dolmetsch: *The interpretation of the music of the XVII and XVIII centuries*, Novello, London, 1915, p. 24.

(13) Stravinsky, *Loc cit.* p. 127.

There is much that has not changed between then and now, and what was anti-musical then is still anti-musical today. It is no solution to oversimplify to the point of caricature, and this is precisely what happens when the implications of conventions are turned into dogma and applied to the music from outside—instead of being *felt* from *within* as a symptom and source of elegance, grace and charm.

Those of us who deal with the treatises on music must not treat too literally the spontaneous untutored prose of simple, well-meaning, musicians in the eighteenth century. It can hardly be expected to stand up to twentieth century logical positivist methods of analysis! Couperin explains his attitude, surely a very practical and acceptable one: "I crave indulgence from those gentlemen who are Purists or Grammarians for the style of my Prefaces. I am there speaking of my art, and if I were to submit to imitating the sublimity of theirs, perhaps I should speak less well of my own."

In the case of *notes inégales*, then, it is surely more profitable to find out the reasons why people came to define a convention concerning them.

(i) The nature of notation is such that, while it remains tolerably simple and intelligible to the eye, it cannot express rhythmic refinement. Notation has seldom been *intended* and was certainly not designed to give exact and infallible indications as to performance.

(ii) As Loys Bourgeois said in "*Le Droit Chemin de Musique*" (1550), unequal notes are used to avoid rough discords and to give the music more grace and expressiveness. (This is the case, it seems, in whatever medium, instrumental or vocal).

(iii) We find in the keyboard treatises (not only Couperin's but also those by earlier composers such as Diruta) that *notes inégales* are encouraged by a form of fingering which, by nineteenth century standards, is crude, and which identifies the intended expressive content of each individual note with a particular finger—a strong finger for an important note, weak fingers on notes that are intended to remain unstressed.

(iv) A study of the treatises shows that players have not been consistent in their assessment of the strength of relative fingers. To a certain extent a finger can be left weak by the mere myth that it *is* weak. This power of auto-suggestion is very important in the performance of music. When playing a descending passage in the right hand with the fingering 3, 2, 3, 2, there will of course be a gap between each pair of notes. One would

expect that a little scientific theorising about the dynamic possibilities of the fingers would establish whether or not there is a natural bias that makes the sound duration of one note shorter than the next. However, simple experiments with one's fingers at the keyboard show that our calculations soon become extraordinarily complex, and before long we give them up in favour of empirical methods.⁽¹⁴⁾ So, too, did the earlier writers. In fact, looking again at the treatises, one finds that some writers in the past have said that the first note of a pair is shorter, while most have said that the *second* is shorter; and, most important of all, it seems from the music and its markings that the eighteenth century French players had realised that the dynamic implications of the human hand are such that *both* are possible and that there exists the possibility of deliberate choice ("*couler*" used by Couperin to indicate the reverse of the more normal "*lourer*").⁽¹⁵⁾ Even here they arrived "naturally" and not as the self-conscious expression of an analytic method—a procedure quite foreign to the aristocratic and cultured mentality of the eighteenth century artist.

(v) Finally it seems necessary to point out that seldom when a question of *notes inégales* arises do the notes occur as separate entities; the whole point of the convention is that the notes are paired or grouped.⁽¹⁶⁾ The effect required may well be smooth and graceful rather than harsh and angular.⁽¹⁷⁾ To play all the notes detached is no less ludicrous than it would be to separate an appoggiatura from its resolution.

Wilfrid Mellers points out that the French conventions admit of varying degrees of elongation and varying emotional effect and that when the English self-consciously took it over in the Restoration period they always tended to double the dots and to make the whole thing more aggressive.⁽¹⁸⁾ This is the work of the bourgeois rather than the aristocrat. The "Plain Man" gives away the secret of the device and makes it known to all his listeners that calculated trickery is being used to beguile them. The effect may be arresting, but it is so blatantly artificial

(14) The reason is that there are so many complicating factors: extent and speed of finger movement, arm movement, the time taken to depress the key, the direction and co-ordination of finger movement, and so on.

(15) See the conclusions of Robert Donington in *Grove's Dictionary of Music and Musicians*, 5th edition, Macmillan, London, 1954, Vol. IV, pp. 479-81 (*Inégales*).

(16) c.f. "good" and "bad" notes in Diruta.

(17) To use musicians' parlance "ta-di-ta-di-ta" rather than "tum-ti-tum-ti-tum."

(18) Wilfrid Mellers. Art: "On performing the Music of the Restoration"; *The Listener*, 1960, Vol. LXIII, p. 861.

that it is always on the verge of being artless! The cardinal rule of music making will never die—namely that art conceals art.

Today we are all "Plain Men," but it is surely a sign of some maturity that we should wish to revive the music of the Grand Siècle at all. Surely we can learn to be sophisticated enough not to give away the fact that since those days our tastes have often been debased and our ears so jaded that all subtlety of inflection is lost and the player's skill is to no avail.

Every interpreter of old music is a critic of the past. Here I use the word "critic" in the sense in which Helen Gardner uses it in her book, *"The Business of Criticism"*—the critic's task is not to judge the work of art nor to evaluate it. Properly speaking, his duty is to expose the piece's value so that we can see it the more clearly. If the interpreter is not doing this he is failing his public. At all times he must have a lively conception of his European heritage and of its political and cultural traditions.

In general, the French seem less conscious of the past and more conscious of the present than the English. I saw little evidence that the young people were interested in old music. I just hope that on this occasion I was unlucky enough to miss them. For example, I hear that Jacques Chailley, who writes so brilliantly on mediaeval music, has a group of young musicians. Let us hope that a group will indeed emerge to take full advantage of more than fifty years' work by instrument makers, musicologists, and historians; a group not only conscious "of the pastness of the past, but of its presence."⁽¹⁹⁾ They will then be conscious not only of their place in time, but also of their own contemporaneity.

(19) c.f. T. S. Eliot. *Loc. cit.* p. 14.

ANTONIO MAHAUT — FORGOTTEN DUTCH FLAUTIST

BY

RICHARD D. C. NOBLE

DR. BURNEY, who visited the Netherlands in 1772 during the course of his tour of Europe to gather material for his monumental *History of Music*, found musical life in Holland to consist of little more than the ringing of carillon bells.⁽¹⁾ The only musician of note that he met in Amsterdam was the obscure Dutch organist Potholt⁽²⁾, whom he held in very high regard for his organ playing. It has been a popular concept to regard Dutch music as virtually non-existent from the death of Sweelinck in 1621 until the rise of the new Dutch school of composition in the later 19th century under Hol, Zweers and Diepenbrock. The 17th and 18th centuries did not produce a great Dutch master to compare with Sweelinck on the one hand, or in our own time, with Willem Pijper, and it would be idle to claim that the Dutch contribution to the history of music during this period exerted any deep influence on musical development. Nevertheless, musical activity was not as dead as Dr. Burney would have us believe, nor did life suddenly evaporate out of the art, as Scholes has bluntly stated.⁽³⁾ That Holland had a bad reputation in the later 18th century is borne out by Leopold Mozart's hasty advice to his son, urging him to go to Paris. In a letter of February 12th, 1778, he wrote: "... As for Holland, they have other things to think of there besides music, and in any case half one's takings are eaten up by Herr Hummel and concert expenses. Besides what will become of your reputation? Those are places for lesser lights, for scribblers, for a Schwindel, a Zappa, a Ricci and the like. Name any one great composer to me who would deign to take such an abject step."⁽⁴⁾

Holland was undoubtedly a musical backwater throughout the 18th century, but the great number of music publishers who flourished in Amsterdam bear witness to prosperous activity, especially in the realm of domestic chamber music. Estienne Roger came to Amsterdam at the age of 20 in 1685. He published

(1) Dr. Charles Burney: *The Present State of Music in Germany, The Netherlands and United Provinces*. London, 1773. Vol. II, p. 289.

(2) Jacob Potholt (1726-1782), organist of the Westerkerk in Amsterdam from 1743 until his death, and also of the Oude Kerk from 1766 in succession to Hurlebusch. Burney, *Ibid.*, p. 286, describes him as Pothoff.

(3) Percy A. Scholes: *The Oxford Companion To Music*. O.U.P., London, 1938. p. 434.

(4) See *The Letters of Mozart and his Family*, translated by Emily Anderson. Macmillan, London, 1938. Vol. II, p. 706.

extensively between 1697 until his death in 1722, when his business was taken over by Michel Charles le Cène, who continued it until bought out by C. J. De La Coste in 1743. Roger's editions included a large quantity of Italian sonatas and concerti, but works by Dutch composers such as Antonie van Noordt, Servaes van Koninck and Jan Snep also appeared, and in 1725, under Le Cène's imprint, the eight harpsichord suites of Gerhard Havingha. Other important publishers were to follow: Gerhard Friederich Witvogel in 1730, Arnoldus Olofsen in 1734, and of course J. J. Hummel, who settled in Amsterdam in 1756. Their catalogues abound not only with the music of the leading emigrants of the day, but also with works by many interesting composers who were either Dutch by nationality or adoption.⁽⁵⁾

The history of Dutch and English music of the 18th century followed a similar course of development. True there was no composer from abroad of the stature of Handel in the Netherlands to dominate and to some extent stifle national development, but composers of many nationalities—German, French, Italian and even Swiss, settled in the Netherlands and composed a great deal of music there. Locatelli, the greatest of them, fulfilled a Handelian rôle, spending over thirty of his most productive years in Amsterdam, from 1732 until his death in 1764, and he undoubtedly helped to foster the Italian style. German composers such as the Hamburg born violinist, Jacobus Nozeman (1693-1745) and Johann Albert Groneman (1710-1778) from Cologne, who settled in Amsterdam and The Hague respectively, contributed important sets of violin sonatas to the Dutch repertoire. Conrad Friedrich Hurlbusch (1696-1765), after many years in Brunswick, settled in Amsterdam in 1743, where he remained for the rest of his life. His concertos, one of which has been republished⁽⁶⁾ are not without interest. His harpsichord works are also accessible in a modern edition.⁽⁷⁾ The Swiss composer, Henrico Albicastro (c. 1670-1738) settled in Holland during the course of military duty, according to Walther,⁽⁸⁾ and changed his name to Heinrich Weissenburg when he came to live there, which has caused confusion from time to time.⁽⁹⁾ A productive composer of instrumental music, his fine concertos

(5) For an interesting account of music publishing in Amsterdam in the first half of the century see Arend Koole: *Pietro Antonio Locatelli*. Jasonpers Universiteitspers, Amsterdam, 1949, pp. 10-16.

(6) *Denmüller deutscher Tonkunst* I. folge. Vol. XXIX, 1905: Violin concerto in A minor Ed.; Arnold Schering.

(7) *Vereeniging voor Nederlands Muziekgeschiedenis*. Vol. XXXII, 1912: "Composizioni musicali per il cembalo." Ed: Max Seiffert.

(8) Johann Gottfried Walther: *Musicalisches Lexicon*, Leipzig, 1732, p. 23.

(9) For an account of Albicastro see Jan Zwart: "Henricus Albicastro in Nederland," *De Muziek* II (1927-8), pp. 270-271.

Op. 7 are now available in a modern edition.⁽¹⁰⁾ Conflicting foreign influences such as these combined to produce a cosmopolitan style of composition without any distinct Dutch national traits—a feature which may perhaps explain the limitations of Dutch music at this time. There is no Dutch style. It is at times difficult to distinguish composers who were of definite Dutch nationality from those who, through long residence and complete absorption in the Dutch way of life, may be considered Dutch in all but name. Important composers of Dutch nationality who flourished in the earlier years of the 18th century include Hendrik Anders, who lived in Amsterdam from 1696-1719, and whose *Symphoniae introductoriae* (1698) are not without interest; Elias Broennemuller⁽¹¹⁾ and Benedictus Buns a San Josepho (1642-1706), a Carmelite monk from North Brabant, whose liturgical music is of little importance but whose set of 13 trio sonatas, Op. 8, published by Roger in 1693, are worthy of attention.⁽¹²⁾ Nicholas Derosiers, of French origin, must be noted for his delightful trio, "*La Fuite Du Roy D'Angleterre*," which appeared in Amsterdam in 1689, and describes in many picturesque movements the flight of James II and the arrival of William of Orange in England; while the six lively harpsichord suites of the obscure Rynoldus Popma Oevering, published by Roger in 1710, are by no means the work of a Dutch nonentity, although no other work of his appears to be extant. More important, however, is Servaes van Koninck (1637-1716), the only Dutch operatic composer of any consequence at the beginning of the century. He wrote sonatas and trios for recorders and other instruments that would bare revival.⁽¹³⁾

We must look to the next generation to find a Dutch composer of outstanding achievement in Willem De Fesch (1687-1761). Unfortunately for Holland, he spent most of his life in

(10) *Schweizerische Musikdenkmäler*. Band 1: 12 Concerti a 4, Op. 7, Ed. Zulauf. Concerti VI and VII are also available in a performing edition. Bärenreiter 2679 and 2680.

(11) A Harpsichord Suite by Broennemuller was performed by Joseph Saxby in Haslemere last autumn. His recorder sonatas are known to recorder players in Holland.

(12) Sonata III in D minor is in the repertoire of the Dutch *Sonata da Camera* Ensemble, and was heard in a broadcast recital as recently as 10th April, 1960.

(13) Three sonatas are available in a modern edition: Sonata IX in *Moeks Kammermusik*, Vol. IV; Sonatas VII and X *Ibid*, Vol. VIII. For an important study of instrumental music in the Netherlands from 1650 to 1710 see Ernst Hermann Meyer: "Die Vorherrschaft der Instrumentalmusik im niederländischen Barock" in "*Tijdschrift der Vereniging voor nederlandse muziekgeschiedenis*" XV, 1936-39, pp. 56-83 and 264-281. A useful résumé will be found in William S. Newman: "*The Sonata in the Baroque Era*," Chapel Hill, University of North Carolina Press, 1959, pp. 339-343, especially for the works of Nicolaus a Kempis, Johann Schenk, and Sybrandus van Noordt.

England and wrote almost all his important works here, under the shadow of Handel. A performance of his oratorio "*Judith*" was the subject of a famous cartoon by Hogarth (1732) that has been on more than one occasion misattributed to a performance of a work by Handel. Much of De Fesch's work is available in practical performing editions of variable quality, and has been frequently played in modern times, especially his fine violin sonatas, Op. 8.⁽¹⁴⁾ Of composers active in the second half of the century we should mention Hendrik Chalon, of Amsterdam, important as an early Dutch symphonist, and, above all, Pieter Hellendaal (1721-1799), who migrated to England in 1752 and settled in Cambridge. Unfortunately, his fine violin sonatas have not been republished in modern times and, although movements from his eight 'cello sonatas, Op. 5, of 1780, have appeared,⁽¹⁵⁾ he is familiar today only by the third sonata of this set, arranged in the modern taste by Willem Pijper, but a work much favoured by virtuoso 'cellists as a programme opener.⁽¹⁶⁾ The movements edited by Julius Röntgen are happily rarely to be heard. They are a travesty of Hellendaal's intentions and are only mentioned here as a warning against misguided inspection by the curious. Happily a Hellendaal Society was founded in Holland in 1947 by Hans Brandts-Buys for the propagation and publication of his works, and it is greatly to be hoped that a grave injustice to Hellendaal will eventually be remedied.⁽¹⁷⁾

De Fesch and Helendaal are justly famous in Holland and may be considered the most important Dutch composers of the 18th century. But there are other figures who should claim our attention, and it is the intention of the present article to discuss a composer who may or may not be of pure Dutch origin, but who, nevertheless, contributed much to Dutch music in the mid-18th century and does not deserve the oblivion into which he has fallen, namely, Antonio Mahaut, a composer completely unknown today outside Holland.

The exact dates of Mahaut's birth and death are unknown. On the strength of his first published work, a set of mature flute sonatas, which appeared in 1738, we may suppose that he belongs

(14) For a full account of De Fesch see Fr. Van Den Bremt: *Willem De Fesch Nederlands Componist en Virtuoso*, Academie Royale de Belgique-Memoires, Tome V Fasc 4, Brussels, 1949. This indispensable standard work includes a complete thematic catalogue and details of modern editions, etc.

(15) *Vier Sonates voor violoncel en becyferde bas*, Op. 5, Ed: Julius Röntgen, in "*Vereeniging voor Nederlandsche Muziekgeschiedenis*," XI.1, 1926.

(16) Sonata in C major Op. 5, No. 3, Arr: Willem Pijper, O.U.P., London, 1928.

(17) For a useful account of Hellendaal see Charles L. Cudworth: Art: "Hellendaal," in *Die Musik in Geschichte und Gegenwart*. Barenreiter-Verlag, Kassel, 1957. Vol. VI, Col. 97-100.

to that generation of composers born in the decade 1710-20, but speculation of this nature is always dangerous. To determine the country of his origin is made the more difficult by the fact that his name is spelt differently in various sources. In most of the Paris editions of his works he is found as Antoine Mahault, while in the *Fonds Blacheton* will be found a *Concertino del Signor Mahoti*. In Breitkopf's catalogue of 1761 he appears as Adam Mahaut. In German-speaking countries he is referred to as Anton Mahaut. Occasionally we encounter yet other variants in Mahout and Maho, but in Holland he is fairly consistently found as Antonio Mahaut, the name which he presumably preferred, despite the fact that it is itself a contradiction of nationalities, suggesting that he might have been half Italian, half Dutch or German. Willem Noske, the distinguished Dutch violinist and leading propagator of early Dutch music, has pointed out in an invaluable preface to his admirable edition of Mahaut's *Sinfonia* No. 4 in C minor, that the name Mahaut is frequently to be found among the inhabitants of the Mons area in Hainault, and it was perhaps here that our composer originated. He is known to have been attached for a time to the Electoral Court in Dresden, where he came into contact with Pierre Gabriel Buffardin (1690-1768), principal flautist of the renowned Dresden orchestra from 1715 until 1749, and the teacher of Quantz. Here, too, he may have met Hasse. Certainly the influence of the Quantz-Hasse school is to be found in many of his works. By 1737 we find him as a flautist and *muziekmeester* in Amsterdam, where he remained for some twenty years, and where most of his published compositions appeared between 1738 and 1757. J. W. Lustig, about whom we will have more to say on a later page, tells us that Mahaut finally fled to France to escape his creditors and in about 1760 entered a French monastery to elude them. Lustig's information, which occurs in a notice contributed to Vol. II of Marpurg's "*Historisch-kritische Beyträge*" (Berlin, 1754-78), was seized upon by Fétis, and has been copied by lexicographers ever since.⁽¹⁸⁾ There is good reason to doubt the accuracy of Lustig's statement, at least as to the date. When Leopold Mozart visited Paris with his son in 1763 he kept a record of the personalities they encountered, and it is more than interesting to discover the name of Mahaut included among the many distinguished musicians they met.⁽¹⁹⁾ After this date we

(18) François-Joseph Fétis: *Biographie Universelle des Musiciens*, Librairie de Firmin-Didot et Cie, Paris, 1878, Vol. V, p. 403. It is worth noting that the date 1780 is blandly given in *Grove's Dictionary of Music and Musicians*, 5th edition, Macmillan, London, 1954, Vol. V, p. 511, a piece of highly questionable information.

hear no more of him, and it is reasonable to conclude, through lack of further evidence, that he ended his days in the seclusion of a monastery.

If we know little of Mahaut's life, it is reasonable to assume that the average musician is even less familiar with his music. Only two of his works have been republished in a modern edition—a flute sonata⁽²⁰⁾ and a Sinfonia a 4,⁽²¹⁾ the latter edited by two of the few musicians who have revived his music in Holland. Until quite recently it would have been safe to say that not a note of Mahaut had been performed since the 18th century. In recent years, however, a few of his symphonies and a flute concerto have been broadcast, and in 1957 an extensive cross-section of his chamber music and songs came under review in a long and enterprising series of broadcast recitals from N.C.R.V., Hilversum, given by members of the Collegium Musicum Artis Antiqua, a group who for many years have specialised in the revival of forgotten music of the 17th and 18th centuries in authentic performances.

When we approach Mahaut's music we must first remember that most of the music written in Holland at this time was designed for amateur rather than professional use. Until the second half of the century concert life was sporadic in Holland and chiefly centred round the arrival of some foreign virtuosos. Vivaldi, for example, came to Holland in 1738 to direct the musical celebrations for the centenary of the Schouwburg Theatre in Amsterdam,⁽²²⁾ while Leclair had been in Holland between 1740 and 1742, largely to study with Locatelli.⁽²³⁾ Moreover, Holland was (and still is) an important stopping place for touring artists coming to and from England. Regular summer concerts had been given in The Hague at the *Nieuw Vaux Hall* between 1749 and 1751 under the direction of Albert Groneman, who also directed concerts given by the "Confrerie de St. Cecilia" at Arnhem in the 1750's,⁽²⁴⁾ but such activities were rare. Although attempts to create a national opera had

(19) See Teodor de Wywewa and Guy de Saint-Foix: "*W. A. Mozart, sa vie musicale et son oeuvre de l'enfance à la pleine maturité 1756-77*", Desclée de Brouwer, Paris, 1912. Vol. I, p. 52.

(20) Sonata in G major, Op. 1, No. 6, Ed: Hans-Peter Schmitz. Bärenreiter-Verlag Kassel, 1956. Ed. No. 3307

(21) Sinfonia IV in C minor for 2 Vlns, Vla and Vc. Ed: Willem Noske and Hans Schouwman: Heuweksmeyer, Amsterdam, 1958. Ed. No. 904.

(22) For a full account see D. F. Scheurleer: *Het Muziekleven in Nederland in de tweede helft der 18e Eeuw*; Martinus Nijhoff, The Hague, 1909, pp. 207-213.

(23) See Marc Pincherle: *J. M. Leclair L'Ainé*, La Colombe, Paris, 1952, pp. 34-36; Koole: *Loc. cit.*, pp. 34-35; Scheurleer: *Loc. cit.*, p. 72. For Locatelli's importance in Dutch musical life Koole: *Ibid.*, must be consulted in detail, especially pp. 49-83.

been made—the first Dutch opera, *De Triomfeerende Min*, by Charles Hacquart (1640-c.1730), was performed in The Hague in 1678⁽²⁵⁾—operatic life centred round touring French and Italian opera troupes and such native opera as there was consisted in the main of pantomime and vaudeville in which music played a substantial part, but was of secondary importance to the play. It was not until 1777 that the famous “*Felix Meritis*” concerts began in Amsterdam. By far the greatest activity, which kept the Dutch music publishers busy, was the demand for *Huis-muziek* of every kind.

The works of Mahaut are eminently suited for performance by amateurs of talent and, although in the hands of expert performers they will make a most favourable impression, we must not look for strokes of profundity, for if we do we will be disappointed. Mahaut was a fully equipped and professional composer and flautist, but he was not an outstanding genius. His first known work, *6 Sonates a flauto traversiere solo e basso*, Op. 1, was published by Le Clerc in Paris in 1738⁽²⁶⁾—he had been granted a *privilege* for the publishing of Mahaut's works on 27th November, 1738.⁽²⁷⁾ This set was also published by G. F. Witvogel in Amsterdam probably in the same year, under the name of Maho.⁽²⁸⁾ These sonatas are for the most part in three short movements and were probably composed somewhat earlier than their date of publication. In style they remind one of Loeillet's sonatas, which may well have been known to Mahaut, for Loeillet's earlier sonatas were published by Estienne Roger in Amsterdam between 1710 and 1720, and must have been common currency when Mahaut was a student. There is a good deal of variety in the order of movements in these works. They are not all of the conventional S-F-S-F or F-S-F design, to be found in so many sonatas of this period. Thus Sonatas IV and V are designed in movements of increasing speed: *Cantabile-Allegro-Presto*, and *Adagio-Allegro-Presto*. Sonata II, a four-movement work, includes an attractive *Gratioso Alla Francese* before the final *Presto*, while Sonata III, after a brief *Affettuoso* and a sprightly *Vivace* movement concludes with a *Minuetto*

(24) See Schleurleer: *Loc cit.*, pp. 53 et seq. For a full picture of musical life in Holland in the 18th century Schleurleer's volume, the indispensable standard work on the subject, must be consulted in detail.

(25) The score and parts have been lost and unfortunately only the libretto is extant.

(26) MS. in Karlsruhe, Landesbibliothek (Baden).

(27) See George Cucuel: *Quelques documents sur la librairie musicale* in S.I.M.G., 1912, p. 387.

(28) In the *British Union Catalogue of Printed Music*, London, 1957, p. 643, the tentative date c. 1740 is given for the Witvogel edition, but it seems unlikely to have appeared later than the Paris edition of Le Clerc.

and six variations. The final Sonata of the set, which is available in a modern performing edition⁽²⁹⁾ is more extended than the others. Like Sonata II, it is of four movements, concluding with an elegant *minuet* with eight variations. It was a common practice to end a set of sonatas with variations at this time—a procedure inspired by Corelli with his famous “*La Folia*,” the last sonata of his Op. 5. These sonatas are specifically written for *Flauto Traverso*, but they would make very acceptable teaching material for young recorder players if suitably transposed. Their interest in public performance would depend very largely on imaginative ornamentation, which some well-chosen examples received from Frans Vester in the broadcast series.⁽³⁰⁾

In comparison with the solo flute sonatas, Mahaut's 6 *Sonate da Camera a tre* for two flutes and Bc, published by Olofsen in Amsterdam in c 1740, are more elaborately worked out. They are all of four movements S-F-S-F. The interplay of the two solo instruments is skilful and varied. Mahaut uses his instruments in a variety of ways to achieve independent interest for the two parts, though canonic writing and, on occasion, unison passages will be encountered. The ease and grace of Mahaut's melodic invention is at all times fertile, looking forward to the broad horizontal flow of the pre-classical style. They are not a little reminiscent of early Quantz and Hasse. One particular feature of these works must be noted. At the end of the broad opening slow movements we discover elaborate cadenzas for the two solo flutes without bass in each of the six sonatas, an unusual feature doubtless designed to show off Mahaut's own prowess as a flautist. Cadenzas are not to be found in the other movements of the sonatas.

A second book of *Sonate da Camera a tre*, dating from 1751, also appeared in Amsterdam under Olofsen's imprint. Unlike the 1740 sonatas already discussed, these works can be played either by two flutes or two violins with Bc, and the latter instruments were utilised, incidentally, for the 1957 broadcast performances. These sonatas differ from the earlier set in design, being in three movements, S-F-F, and containing no cadenzas for the solo instruments. They are very transitional works, looking forward to the *style moderne* of Sammartini and his school, and we can see here that Mahaut was fully aware of the new pre-classical style then coming into vogue. Historically they can be cited as an early example of this style to appear in Northern Europe. The

(29) See Note 19 above.

(30) The Witvogel edition is to be found in the British Museum, Press-Mark g 71 e (10), one of the few Mahaut publications available to British researchers.

Baroque Sonata ideal was to persist for many years to come, especially in England, where the tyranny of Handel's influence persisted at least until the arrival of J. C. Bach and Abel in the 1760's, and in Holland, let it be said, until a set of symphonies by F. X. Richter, published by J. J. Hummel in 1759, burst upon the scene and consequently introduced the Mannheim Style to the Low Countries.⁽³¹⁾ Profundities do not abound in these sonatas of Mahaut. His slow movements rely more on melodious flow than intensity of expression, while the fast movements, sprightly, gay and full of wit, are delightful in performance and the work of a garrulous entertainer of exceptional fertility.

The next group of chamber works by Mahaut to be mentioned are the interesting sets of *Sonatas or duets for two German Flutes or Violins without bass, compos'd in a pleasing fine taste*, published by I. Walsh in London. The first set appeared in 1756, the second in c. 1761.⁽³²⁾ These duets do not appear to have been published in Amsterdam or elsewhere. They were probably written much earlier than the date of publication and betray a style suggestive of the 1740's. These works are for the most part in three brief movements, S-F-F. They add little to our knowledge of Mahaut's abilities as a composer, but merely supplement what we have already noted in his sonatas a tre. Like all Mahaut's flute music they are grateful in performance, but there is a good deal of imitative writing in 3rds and 6ths and the two instruments do not have that independence and freedom to be found, for example, in the Duets, Op. 2, of Quantz (1759). Yet a practical modern edition of these works would not come amiss, for they would make a useful addition to a somewhat scanty repertoire for this combination.

Of Mahaut's remaining chamber music we must note the two sets of pieces for various instruments which appeared in the 1750's. They are of little importance, though doubtless useful in their time. The first: *Ier recueil de pièces françaises et italiennes, petits airs, brunettes, menuets . . . avec des doubles et variations, accomodés pour deux flûtes traversières, violons, hautbois, pardessus de viole* was published by Le Clerc, Paris, in 1757. The second: *Nouveau recueil de pièces françaises et italiennes . . . plusieurs points d'orgue dans différens tons, let tout avec des doubles et variations pour deux flûtes, violons, pardessus de viole* appeared in Paris in 1758 (La Croix d'or) and in 1759 in Lyon

(31) *Zes nieuwe sinfonieën van F. X. Richter voor twee violen, alí bas en cembalo, hoboijen en waldhorens ad lib.* J. J. Hummel, Amsterdam, 1759.

(32) Walsh's 1756 set is to be found in the British Museum: Press-mark: g 653, paginated 1-21; the second set is in King's College, Cambridge, paginated 22-39.

(Legouix). Roger Cotte⁽³³⁾ mentions a set of six *sonates pour flûte, haubois ou violon*, Paris, 1775, Mlle Lemarchand,⁽³⁴⁾ an edition unknown to Eitner.⁽³⁵⁾ A third book of Sonatas a tre of uncertain date were published by Olofsen and, in MS, the Bibl. Cons. de Paris possesses a *Sonate a flauto traverso solo e basso*. Olofsen's editions of the *Sonate da camera a tre* will be found in the Universiteits-Bibl. in Leyden. Karlsruhe is rich in Mahaut MSS., including *Duette f. 2 Fl, auch sonata oder Arie gennant, zu 3 u. 4 Sätzen*⁽³⁶⁾ and *2 Trii a 2 fl. trav. e Basso*,⁽³⁷⁾ but the present writer has been unable to inspect these scores.

We pass now to Mahaut's vocal output, which consists almost entirely of short and extremely simple songs with Bc. He wrote no cantatas or extended vocal works for the church, and was content to concentrate on music for domestic use. One exception must be noted: the funeral music he wrote for the obsequies of William IV in 1751: *Driestemmige treursang op t'overlyden van Wilhem IV*, published by Olofsen. His most noted collection of songs are those which appeared in monthly instalments between October, 1751, and June, 1752, in the form of a periodical entitled "*Maandelyks Musikaals Tydverdrijf*" (Monthly Musical Pastime), which he edited.⁽³⁸⁾ These nine numbers consist entirely of Mahaut's own settings of Dutch verses by Kornelis Elzevier. A further three issues, dated July-September, 1752, also edited by Mahaut, contain thirty settings by J. W. Lustig.⁽³⁹⁾ It is interesting to note that whereas Lustig's contributions are largely on religious subjects, and in a few instances on those of Classical mythology, Mahaut's are mainly of pastoral or amorous character, interspersed with a few lively

(33) Roger Cotte: Art: "Mahaut" in "*Die Musik in Geschichte und Gegenwart*," VIII, Col. 1487.

(34) The present writer, who has not seen this publication, suspects that this could be yet another edition of the sonatas Op. 1, yet it is unlikely that these early sonatas would have been found à la mode in the mid-1770's. There is no other evidence that Mahaut's music was still in vogue at so late a date.

(35) Eitner: *Quellen-Lexicon Der Musiker*, Vol. VI, p. 278.

(36) Karlsruhe Landesbibliothek. MSS. 263, 267-271, 277.

(37) Karlsruhe: *Ibid*, MSS. 264-5.

(38) "*Maandelyks Musikaals Tydverdrijf, bestaende in nieuwe Hollandsche Canzonetten of Zang-liederen op d'Italiaensche trant in 't musiek gebracht; met een Basso Continuo. Meede zeer bekwaem om op de Clave-Cimbael, Viool, Dwars-fluit, Hoboe en andere Instrumenten gespeelt te worden, in digtmaat door K. Elzevier*. A copy will be found in the British Museum: Press-mark F.653; another in the Library of King's College, Cambridge.

(39) "*Vervolg van het Musikaals Tydverdrijf, bestaende in Drie Stukjes op de Italiaensche trant in 't muzyk gebracht, voor de Bc en andere instrumenten door Jacob Wilhelm Lustig*," etc. Lustig (1706-1796) was organist of the Martini Kerk at Groningen for many years, where Burney met him in 1772. His harpsichord suites, highly thought of by Burney (*Loc. cit.*, p. 280) are still performed in Holland, and may be seen in the Library of King's College, Cambridge. Lustig translated Burney's "*State of Music*" into German. For some interesting information concerning his harpsichord works see Pincherle: *Loc. cit.*, pp. 35-36.

drinking songs. The settings are all for solo voice with Bc, with one exception, an attractive duet between Dafnis and Kloris, which appeared as No. 6 in the January, 1752, collection. There were from 10 to 12 songs in each issue, 98 settings in all. Mahaut opens his collection with a musical setting of the poet's introduction to the verses which follow.⁽⁴⁰⁾ The songs are of unequal length, some being of one short stanza, others running into as many as five verses, but they are all brief and Mahaut does not elaborate the music with varied repetitions. An example will give some idea of the simplicity of these settings:—

Aen Fillis

Antonio Mahaut

Poco Allegro

Fillis neem dat vande gy niet, dat 'hal-teen voor u zou te - ven ; 't Meêr

meer myn hart ge - ge - ven 't Meêr meer in myn ge - hied : 't ver - legen der

Oogen is'er meer dan u ver - gend ; a' be - min u a' be - gin u ; 't be - min ook 't ge - hend

The production itself is exceptionally artistic and clearly printed, and the songs may be considered a kind of Dutch equivalent to those of Telemann which were included in his "*Getreuer Musikmeister*" of 1728, itself a musical periodical, but of considerably more varied content. Songs such as these were the 18th century counterpart of the drawing room ballad a

(40)

Nu Poëzy met Maetzang Paert
Door Konstige uitgeverde stukken
Voelt zich het zangziek Hart verrukken
Dat opdien galm ten Hemel vaert
Nu moet een met dankbre klanken.
De Poëzy en Maetzang danken
Zingt, zingt, nu Nimfjes, zoo beklyf
Het Musikale Tydverdrijf.

hundred years later, but let us not infer that Mahaut was a kind of 18th century Mendelssohn, as W. S. Newman has strangely suggested of Mahaut's compatriot and contemporary De Fesch, himself a song writer, in another connection.⁽⁴¹⁾ The songs in the "*Maandelyks Musicaals Tydverdryf*" have a certain naïve charm, and they must have enjoyed a vogue among the Dutch amateurs of the time, for they were followed by at least three further collections of pieces of the same kind: "*Nieuwe geopende musicale Tijdkorting*," published by Hummel and including settings for up to three voices with Bc; "*Amusemens agréables, dédiés au beau sexe, ou recueil de chansonnettes françaises sérieuses et badines mises en musique dans le goût italien avec Bc*," again published by Hummel; and in 1757 the collection of Olofsen's entitled "*De Musikaale Lente-en Somer-Tydverdryf*" (The Spring and Summer Musical Pastime).⁽⁴²⁾ Further collections of songs appeared in Amsterdam at this time without any specific composer being named on the title pages, and the contents of some of them may well be in whole or in part from the pen of Mahaut. It is a matter of speculation whether the "*Maandelyks Musikaals Tydverdryf*" and its successors were at all known in England. Certainly many of the songs of Mahaut's later collections have a certain affinity in style and mood to the innumerable Vauxhall songs current in England at the time, but Dutch has never been a popular singer's language, and Elzevier's text would have discouraged these songs from travelling far beyond the confines of The Netherlands and perhaps Belgium, yet it must be noted that both in the "*Maandelyks Musikaals Tydverdryf*" and the "*Musikaale Lente-en Somer-Tydverdryf*" Mahaut suggests that the vocal parts may be performed on instruments in lieu of voices on his title pages, another instance of the elasticity of instrumentation in 18th century practice which, a century earlier, would have been advertised as "Apt for voices or viols."

Mahaut's orchestral output includes four Flute Concertos to be found in MS in Karlsruhe.⁽⁴³⁾ Two of these were announced by Breitkopf in 1761 under the name of Adam

(41) William S. Newman: *Loc. cit.* p. 345.

(42) The fulsome title of this volume reads: "*De Musikaale Lente-en Somer-Tydverdryf, bestaande in 36 zang-en speel-Aria's, door meer dan Duizend Liefhebbers der Muziek-kunst grootelyks wegens de Compositie en Digt-kunst alom Gerenomeert; en nu, on Gewigtige redenen, tot een gerginge Prys gesteld: Cecomponoord door Antonio Mahaut, om niet alleen voor de zang, maar tevens ook op de meeste Instrumenten gespeelt te kunnen worden, welker kundige Digtmaat in die Geestryke order tot de compositie is gebragt door den Heer Kornelis Elzevier*"

(43) Karlsruhe *Loc. cit.* MSS, 260-262, 266.

Mahaut. They are three-movement works that owe much to the influence of Quantz and his school, and are scored for transverse flute with four-part strings. A further example will be found in the Bibl: du Conservatoire, Brussels. This work, in E minor, has been performed in modern times, although it still remains unpublished. His *sinfonias* are more important, and must claim our attention, for historically they are not without interest, being among the earliest pre-classical symphonies to appear in Northern Europe. His 6 *Sinfonie a piu stromenti* were published by Olofsen in Amsterdam in 1751. Three are scored for two violins, viola and Bc, and three have additional parts for two Corni Di Caccia ad Lib. They appeared as 6 *Sinfonie*, Op. 2, under Le Clerc's imprint in Paris in 1754, and are one of several works which defy a popularly held belief that Gossec was the first composer to introduce the symphony to France, for Gossec's first set of symphonies, Op. 3, did not appear until 1756, two years later.⁽⁴⁴⁾ Mahaut's symphonies are all of similar design, being in three movements, F-S-F. The outer movements, usually marked *allegro* or *presto*, are ternary in form. Mahaut's clear-cut themes are of a kind to make an instant appeal. Like Haydn, some years later, Mahaut knew how to heighten effect by the use of silent rests between detached notes, especially in his codas. An interesting feature of the first three symphonies of his Op. 2, all in the key of D, are the parts for hunting horns. As Lionel de la Laurencie and Guy de Saint-Foix have already shown,⁽⁴⁵⁾ the horn parts were published separately and, as was the case in many symphonies of the time, notably those of the Johann Stamitz, they were by no means essential for the performance of the works, serving merely a harmonic rôle in the outer movements. They did not appear in the slow movements. *Sinfonia II* calls specifically for *Cimbalo e Violone obbligato* in the opening movement, but for the most part these works could be played, and probably were performed, on two violins, viola and Bc, as a quartet, when occasion arose. Willem Noske considers that these symphonies may have been written much earlier than their date of publication. Certainly the C minor symphony, which he has edited, and the E minor symphony which follows, are distinctly Baroque in character and may be earlier than their companions.

(44) See Michel Brenet: "*Historie de la Sinfonie a Orchestre*," Paris, 1882, p. 33; also Louis Dufrane: "*Gossec, sa vie, ses oeuvres*," Fischbacher, Paris, 1927, p. 26. Mahaut's symphonies are contemporary with J. B. Sohler's symphonies a 4, Op. 2, also published in Paris in 1754. But the symphony in France, as opposed to the "*Concert de Symphonie*," and "*Symphonie en trio*," may be antedated a little further, to include Talon's *Symphonies a 4*, Op. 2, of 1753, and Papavoine's 6 *Symphonie a 4*, Op. 1, of 1752.

(45) L. de La Laurencie & G. de Saint-Foix: "Contribution a l'histoire de la symphonie française vers 1750" in *L'Année Musicale*, 1911, pp. 79-81.

The slow movement of the E minor symphony may be especially cited for its deeply felt Baroque lines and it is worthy to stand beside anything written at this time. But it is hard to believe that the D major symphonies were written much earlier than c. 1750. These works show the Italian influence of progressives such as Sammartini, perhaps the true father of the symphony in the modern sense of the term. Mahaut's works must be counted amongst the first of their kind to be written by a Dutchman. It was not until 1759 that Richter's symphonies were brought out by Hummel and led to the Mannheim style becoming popular in Holland, in particular with the works of Friedrich Schwindl, a composer of very real worth, and by no means the mere scribbler Leopold Mozart made him out to be,⁽⁴⁶⁾ but Mahaut may justifiably stand at the head of a long line of Dutch symphonists. They include not only Schwindl, but also Christian Ernst Graaf (1726-1804), the composer of some truly effervescent works; Josef Schmitt (d. 1808); Anton Solnitz, an exceptionally refined yet little known figure; J. P. Glaser and others. It is possible that his works were known to the great Belgian symphonist, Pierre van Maldere (1729-1768), whose symphonies, from 1759 onwards, were to become so famous, finding their way even to Eisenstadt, where, as Suzanne Clercx has shown,⁽⁴⁷⁾ they undoubtedly influenced the young Haydn, who at that time (c. 1761) was but groping his way in the symphonic undergrowth. Composers such as Mahaut, working quietly in the background, had their part to play in the development of the symphonic ideal. Eitner⁽⁴⁸⁾ mentions six *Sinfonie a Quadro* for strings to be found in the Stadtbibl. Augsburg, a symphony in B flat in MS in the Grossherzogl. Hofbibl. Darmstadt, and a symphony in F major, with horn parts, in the Brussels Conservatoire. The *sinfonie a piu stromenti* (1751) are in the Universiteits-Bibl., Leyden, and in Amsterdam. Moreover, performing material for these works are held by the Stichting Nederlandshe Radio-Unie,⁽⁴⁹⁾ while the French edition, which has been analysed by L. de la Laurencie⁽⁵⁰⁾ is in the Bibl. Nat, Paris. The *Fonds Blancheton*⁽⁵¹⁾ contain a *Concertino Del*

(46) See Note 4 above. If anybody was a mere musical scribbler, it was surely Leopold Mozart!

(47) Suzanne Clercx: "*Pierre van Maldere. Virtuose et Maître des Concerts de Charles de Lorraine*, Académie Royale de Belgique-Memoires, Tome V Fasc. 1, Brussels, 1948, p. 163.

(48) Eitner: *Loc. cit.* p. 278.

(49) A written request for details of their Mahaut holdings unfortunately met with no response.

(50) L. de La Laurencie, *Loc. cit.* pp. 79-81.

(51) *Fonds Blancheton*, Op. V, No. 211. pp. 28-9, Bibl. Cons., Paris.

Signor Mahoti a 4, also analysed by L. De la Laurencie.⁽⁵²⁾

We have discussed Mahaut as a composer, but not as a teacher. No account of his work would be complete without mention being made of his important flute tutor, which also contains a good deal of flute music. It was first published in Amsterdam as "*Nieuwe manier om binnen korten tijd op dwarsfluit te leeren spelen, Nieuwe drukk.*" In 1759 La Chevardière of Paris issued it in a French translation as "*Nouvelle méthode pour apprendre, en peu de temps, à jouer de la flûte traversière, à l'usage des començants et des personnes plus avancées—suivie d'un recueil de petits airs.*" Roger Cotte⁽⁵³⁾ considers Mahaut's method to be an improvement on J. Hotteterre's "*Principes de la flûte traversière*" of 1707, and quotes the notice given to it in the *Mercure de France* (January, 1759): "... cet ouvrage contient une dissertation très étendue sur la position des doigts, sur les différents doigtés, sur les passages embrouillés qui se rencontrent souvent dans l'exécution, sur toutes les cadences, expressions, accents, battements, simples et doubles coups de langue." Mahaut's method has not been reprinted in modern times, but we see no reason why it should not be considered for inclusion in the "*Documenta Musicologica*" series of facsimile reprints (Bärenreiter-Verlag).

Mahaut's position in the history of 18th century Dutch music must not be exaggerated. He was by no means a major figure. His music, like that of so many of his contemporaries, is direct and unsophisticated. It would still be capable of giving a good deal of pleasure today, especially to talented amateurs, and to students. It has not been our intention to subject this corpus of work to detailed analysis. To do so would have required a great deal of space, especially for musical illustration, that is not at our disposal. Moreover, consideration would have had to be given to everything Mahaut wrote, including much material difficult of access, for such a procedure to be comprehensive and valuable. With only two scores readily available for performance it is also doubtful whether such a detailed survey would have been useful to most readers. We have rather chosen to draw attention to a forgotten Dutch flautist whose music would repay closer inspection, with a view to actual performance, by those seeking something out of the way. It is to be hoped that this article, and especially the footnotes, will be found useful to those wishing to investigate more fully Dutch music of the 18th century, and Mahaut in particular.

(52) L. de La Laurencie, *Loc. cit.* p. 81. For thematic incipits of this work, and several details concerning Mahaut that have been of value to the present writer see L. de La Laurencie: "*Inventaire Critique du Fonds Blancheton de la Bibliothèque du Conservatoire de Paris,*" E. Droz, Paris, 1930, Vol. I, pp. 104-5.

(53) M.G.G. *Loc. cit.* Col. 1488,

AN INTRODUCTION TO THE RECORDER IN MODERN BRITISH MUSIC

BY

CARL DOLMETSCH

THE RENAISSANCE of the recorder (English flute) on a gigantic scale during the last forty-five years constitutes a phenomenon in the world of music and education. The instrument is more universally played now than at any time during its history and must surely be the most played of all serious musical instruments, ancient or modern. When Arnold Dolmetsch reintroduced it to 20th century audiences his first objective was to serve the instrument's rich repertoire from past centuries. However, it soon became obvious that its tonal and technical resources need by no means be confined to the requirements of early music alone. In fact, Arnold Dolmetsch himself, while always regarded as the champion of great early music, was also the first in our time to compose for the recorder. In April, 1928, he wrote a charming suite for recorder trio. ⁽¹⁾ Its three attractive movements consist of a *Fantasia* in the form of a fugue; a contemplative and expressive *Ayre*; and a lively *Jigg* in dotted six-eight rhythm. The next appearance of the recorder in modern music in this country is thought to be in Robin Milford's oratorio, "*A Prophet in the Land*," composed in 1930. ⁽²⁾

In the meantime, as a result of the interest aroused among German makers and musicians who had been attracted to Haslemere by Arnold Dolmetsch's activities from as early as 1925, the recorder was gaining popularity in Germany and Switzerland. This development in turn led to the next important work for the instrument appearing in Germany in 1932. Hindemith's famous trio in three movements was written for a musical meeting at a school in Plön, where the composer himself played it with two friends. The trio was written for recorders pitched in A and D (then in use in Germany) and had therefore to be transposed to suit recorders in normal keys when, with two other members of the Dolmetsch family, I played it at a studio meeting of the London Contemporary Music Centre in June, 1939. ⁽³⁾ Hindemith's trio may be regarded as an adventurous and, for some time to come, an isolated example of modern recorder writing of this standard, so far as the Continent was concerned. However, in Britain, the traditional home of the recorder and the

(1) Published in 1937 by the Society of Recorder Players and now in Schott's catalogue.

(2) Published by O.U.P.

(3) The trio is now published in this form by Schott & Co., Ltd., in a transcript made by Walter Bergmann with the approval of the composer.

country of its rebirth, events moved much faster, as seems befitting. During the early and middle 1930's, Rudolph Dolmetsch wrote a number of consorts for three and five recorders, also some brilliant duets for treble recorders which he entitled "Chromatic Acrobatics." He and I performed them during some Haslemere Festival morning exhibitions where there were informal performances. Unfortunately it was not then profitable to publish recorder music, which accounts for their not having become more widely known.

By the late 1930's, the number of recorder players had attained substantial proportions and the volume of rediscovered early works and arrangements provided them with an abundance of material to play. Yet the need for a balanced repertoire offering modern as well as early music began to be felt by both performers and audiences. This need was voiced in the Press by J. A. Westrup, reporting from Haslemere for the "Daily Telegraph," on 19th July, 1938: "These winning instruments are unjustly neglected today. A composer who would write a quartet for them, instead of wringing painful novelty from trumpet or violin, could earn no small gratitude." At this time there was no modern solo music for the recorder. It was this conspicuous lack which prompted me later in 1938 to write a theme and variations for descant recorder and harpsichord for the first all-recorder recital at Wigmore Hall on 1st February, 1939. This was written in Paganini style with the object of giving a lead to British composers to write solo music in which the recorder's unbounded scope for virtuosity, chromatic completeness and tonal variety could be demonstrated in a way not afforded by works written before 1800. The "Daily Telegraph" commented that it was "a challenge which few besides the composer would care to accept." "The Times" remarked that it was "admirably adapted to show off the capacities of the instrument, which could include chromatic decoration and brilliant passage work." After this venture, I found a valuable ally in Mr. Manuel Jacobs, a recorder player and composer whose enthusiasm led him to approach ten composers of the younger British school (as they were then) to persuade them to write solo works for the recorder. As an added inducement, Messrs. Schott & Co. undertook to publish the works. This enterprise resulted four months later in a studio concert of the London Contemporary Music Centre in June, 1939, when Edgar Hunt played recorder sonatas by Peter Pope ⁽⁴⁾ and Christian Darnton, and I performed others by

(4) Published by Schott & Co., Ltd.,

Lennox Berkeley and Stanley Bate.⁽⁵⁾ J. A. Westrup then reported in the "Daily Telegraph": "The recorder has hitherto been associated with the revival of music of the 17th and 18th centuries. At the London Contemporary Music Centre's studio meeting on Saturday afternoon we learnt how it could serve the composer of today. The result was encouraging. Provided that an instrument is mechanically perfect—as the modern recorder is—there is clearly no reason why it should be confined to the music of the past . . . Not all the composers represented in Saturday's programme had thoroughly grasped either the character or the technique of the instrument. But the concert as a whole proved a serious intention to establish and justify the relationship between the seductive instrument and the music of our time. The most successful of the works for treble recorder was Lennox Berkeley's *Sonatina*. Its apparent simplicity concealed a neat and attractive invention and the solo instrument sounded completely at home with the material." It was the initial success of this work which encouraged me to give its first public performance at the second all-recorder recital at Wigmore Hall on 18th November, 1939.

This major stride forward received a setback by the outbreak of war, which resulted in delays in the printing of new works or their being shelved altogether. Nevertheless, some other successful works did appear in this twilight period. They included a sonatina by Walter Leigh,⁽⁶⁾ elegiac in character and one of the best-contrived for the instrument; also a neat and charming little work by Peggy Glanville Hicks.⁽⁷⁾ Special mention should be made too of Franz Reizenstein's vigorous and inventive *Partita* op. 13,⁽⁸⁾ which I came to know only after the war and have played many times since. Performance of some modern works is affected by the fact that by no means all composers are recorder players, nor do some of them heed the injunctions of players regarding character, technique and in some cases even the compass of the instrument. For instance, a high F sharp in the third octave of the treble recorder⁽⁹⁾ is advisedly best left alone by composers. I well remember my astonishment when one young man, on having this pointed out to him, nonchalantly altered an F sharp to a natural, making no corresponding amendment to the piano part. He assured me it would make no odds. And he was right!

(5) Both published by Schott & Co., Ltd.

(6), (7) and (8) Published by Schott & Co., Ltd.

(9) By tradition a "missing" note in the otherwise completely chromatic range and therefore accessible only to the highly skilled player.

Despite the difficulties created by war conditions, two works for treble recorder were produced in 1941, one by Anthony Bernard and the other by Martin Shaw, the latter achieving publication during the war.⁽¹⁰⁾ Anthony Bernard's work begins with a lyrical Prelude followed by a lively Scherzo, both movements being woven round the theme A.D. (Arnold Dolmetsch), C.D. (Carl Dolmetsch), F.E.C.D. (François Eugene Carl Dolmetsch). This work was a charming tribute to my father, myself and to my elder son. It has been performed in many concerts and broadcasts, the composer himself playing the harpsichord part at its first performance. Martin Shaw's Sonata in E flat is a sterner work altogether, too difficult for all but mature players. The slow movement, however, a theme and variations on *Beata Nobis Gaudia*⁽¹¹⁾ is accessible to more players and has been performed frequently on its own, being complete in itself. Among earlier works of great charm is a sonatina for descant recorder in one movement by Christopher Edmunds, composed at the suggestion of and dedicated to Edgar Hunt.

With the war over, what had looked like an encouraging beginning to the development of a modern recorder repertoire appeared by the late 1940's pitifully small and remote. A fresh start had therefore to be made in engaging the interest of leading composers. When I was planning my first post-war recital at Wigmore Hall for the Spring of 1948, Clinton Gray-Fisk (who has shown a considerable interest in modern recorder music) suggested that I approach York Bowen for a work, which was in fact to inaugurate a new series. There resulted his brilliant and substantial Sonata for recorder and piano, in which he played the piano part at the first performance. It is in three movements, the first being in conventional sonata form with two themes and a short section of development. The music moves gently and leans to the lyrical in style. The second and slower movement remains tranquil in mood and is very free in form. The last movement demands a quick change of recorder from the previous treble to the descant which, like the piccolo, sounds an octave higher than written. Here the music is completely different and shows the more brilliant and agile possibilities of this very effective instrument.

The following year Edmund Rubbra wrote his noble "*Meditazioni sopra Coeurs Désolés*" op. 67 for recorder and

(10) Published by J. B. Cramer & Co., Ltd.

(11) Office Hymn for Whit-Sunday.

harpsichord.⁽¹²⁾ Then, as now, this work made a profound impression and after the first performance at Wigmore Hall, "The Times" wrote: "... noble music which was nonetheless original and striking for having its roots in the 17th century." The work is constructed on an early French *chanson* and is in one movement divided into sections of varying tempi, the quicker ones being bounded by the main theme at slow tempo supported by rich harmonies in the harpsichord part. This work has had innumerable performances in concerts and broadcasts in many parts of the world.

In 1950, Herbert Murrill wrote a sonata in the four-movement form employed by Handel.⁽¹³⁾ Both for the first performance at Wigmore Hall and a subsequent broadcast, the harpsichord part was played by the composer, then Director of Music at the B.B.C. Murrill's love of French music is clearly reflected in this sonata, particularly in the first two movements, whose invigorating style are at times reminiscent of his piquant "*Suite Française*" for the harpsichord. The third movement is in the form of a contemplative *recitative* and the work concludes with a lively *finale* in gay pastoral vein tinged with an English flavour. Cyril Scott was next to add to the recorder's modern repertoire with his rich and sombre *Aubade*⁽¹⁴⁾ which I played with Joseph Saxby at Wigmore Hall in 1952. This work was valuable both for its musical content and because it proved that 20th century composers need not be influenced by earlier literature for the recorder, but may write in uninhibited fashion for an instrument whose resources are not restricted to idioms of the past. In 1953, Antony Hopkins wrote a delightful little suite, dedicated to Walter Bergmann,⁽¹⁵⁾ of which I gave the first performance at Wigmore Hall on 8th May that year. This work, whose movements are *Prelude*, *Scherzo*, *Canon* and *Jig*, made a welcome addition to the fast-growing repertoire, both for its attractive, playful and witty style and because it broke precedent by using the descant instead of the treble recorder, for which most previous works had been designated. A work whose national flavour and originality merits it more attention than it has so far been accorded is Norman Fulton's "*Scottish Suite*" for treble recorder and harpsichord, which received its first performance at Wigmore Hall in 1954.⁽¹⁶⁾ Its movements are *Prelude*, *Air*, *Musette*, *Nocturne* and *Reel* and its technical demands are well within the scope of the average player.

(12) Published by Alfred Lengnick & Co., Ltd.

(13) Published by O.U.P.

(14), (15) and (16), Published by Schott & Co., Ltd.

Although by this time there were appearing more works for recorder with keyboard and for recorder consorts than a recitalist could keep pace with, there was still a conspicuous lack of works for recorder with strings or chamber orchestra in the form so brilliantly exploited by Telemann in his concertos and suites; by Alessandro Scarlatti's sinfonias; and by Bach's Brandenburg concertos 2 and 4. Musicians familiar with the rich grandeur of Rubbra's "*Meditazioni*" eagerly awaited another work from his pen. This time I sought a piece for recorder with string quartet and harpsichord. There resulted a characteristic and beautiful *Fantasia*, op. 86, on a theme by Machaut (c. 1300-1372), which was performed at Wigmore Hall in 1955, with the Martin String Quartet and Joseph Saxby at the harpsichord. ⁽¹⁷⁾ Lennox Berkeley, followed this with a Concertino for treble recorder with violin, violoncello and harpsichord, op. 48. This was performed at Wigmore Hall in 1956, with Jean Pougnet, Arnold Ashby and Joseph Saxby. The first movement is a slightly modified version of the traditional sonata form. In place of the usual slow movement are two very short pieces entitled *Aria I* and *Aria II*, these are melodic in style and the ensemble is broken up into recorder and 'cello alone for the first *Aria* and into violin and harpsichord alone for the second. The last movement is a rondo, considerably lighter in feeling than the other two.

Another practice much favoured in the past was that of using the recorder as an obligato instrument—at times on equal terms with the human voice, as in some of the superb cantatas by Bach, Handel and Telemann. When Rubbra offered to write another work, in 1956, I recommended that it should take this form. He responded with "*Cantata Pastorale*" for soprano and recorder, with violoncello and harpsichord, op. 92, which was performed at Wigmore Hall on 1st February, 1957. The cantata was sung by Joan Alexander, with Arnold Ashby, Joseph Saxby and myself. Apart from the difference of media, the work was written in a style new for Rubbra. It consists of linked settings of three poems, the first being by Plato ⁽¹⁸⁾ and the second and third are anonymous lyrics from Helen Waddell's "*Medieval Latin Lyrics*." ⁽¹⁹⁾ All three sections are woven together by transitional material. According to the composer the pervasive scale used is the five-note E G A-flat B C; the obsessional use of this scale in an item in a concert of Indian music heard just

(17) Published by Alfred Lengnick & Co., Ltd.

(18) Translated by Walter Leaf.

(19) One from a Canterbury MS and the other from a Benedictbureurn MS.

AN
ODE,
ON THE
DEATH
OF

Mr. Henry Purcell;

Late Servant to his Majesty, and
Organist of the Chapel Royal,
and of St. *Peter's Westminster.*

The Words by Mr. *Dryden*, and Set to
Musick by Dr. *Blow*.

L O N D O N,

Printed by *J. Heptinstall*, for *Henry Playford*, at his Shop
in the *Temple Change Fleetstreet*, or at his House in
Arundelstreet over against the Blew Ball. 1696.



TITLE-PAGE OF MAHAUT'S "MAENDELYKS MUSIKAELS TYDVERDRYF"
(1751)

(Reproduced by courtesy of the trustees of the British Museum)

before the Cantata was begun so impressed itself in the composer's mind that he decided to use it as an appropriate melodic basis for the work. Having the need for recorder music with string accompaniment ever in mind, I next approached Gordon Jacob—known for his masterly writing for wind instruments—suggesting a work for recorder with string quartet or alternative string orchestra. Dr. Jacob produced a truly magnificent suite of seven movements. ⁽²⁰⁾ The *Prelude*, *Lament* and *Pavane*, quiet and contemplative in mood, are in contrast to the other four movements which are brisk and rhythmical. The *Burlesca alla Rumba* belongs, as its name suggests, to the category of parody, but it is written affectionately rather than satirically. The cadenza is a kind of improvisatory rumination on the themes of the pieces which precede it. In the introduction to this movement the 'cello plays an important part. In the final movement (*Tarantella*) the composer recommends the alternative use of the sopranino, which bears the same relationship to the treble recorder as the piccolo does to the flute. The composer has provided an *ad libitum* double bass part in order that the Suite can be played with string orchestra if desired. The first performance in 1958 was given with the Martin String Quartet both at Wigmore Hall and in the subsequent broadcast. It has also been performed orchestrally on a number of occasions, but the scoring is so skilfully devised that the solo recorder is never in danger of being overpowered by the strings.

Robert Simpson, known both as a composer and for his work at the B.B.C., wrote in 1959 *Variations and Fugue* for recorder and string quartet. This work, played at Wigmore Hall on 9th February that year, was intended also as a tribute to his friend and colleague the late Horace Dann. Although serious and even elegiac in parts, it is by no means funereal, and the Fugue is light in texture, swift in pace. The composer follows Gordon Jacob's example of using first treble, then sopranino recorder. At the opening the recorder plays a subsidiary part, the theme being given to violin and viola. Each of the seven variations follows the same trend, and throughout the set there is a gradual increase in tension. The last variation is turbulent and the sopranino recorder is pitted against the strings. After this crisis the music is pulled definitely into the key of E and the Fugue follows, *vivacissimo grazioso*, nearly all *pianissimo* and never rising above *piano*, the sopranino recorder now showing its fleetness and delicacy. At the end the music floats into a slow, gentle, rather sad coda that settles finally in E major. Reference

(20) Published by O.U.P.

has already been made to the importance of composers making themselves really familiar with the character and technique of the instrument for which they are writing. Arnold Cooke has mastered this principle so thoroughly that he might almost be a clandestine recorder virtuoso. His *Concerto for recorder and string orchestra* (1957) and *Divertimento for recorder with string quartet* show an uncanny grasp of the recorder's potentialities, which makes his music very rewarding from the player's point of view. The *Divertimento* received its first performance, with the collaboration of the Aeolian Quartet at Wigmore Hall on 8th February, 1960. The work is mainly light and cheerful, but with a touch of gravity. The first movement reveals its character immediately with a lively melody for the recorder accompanied by a dancing figure in repeated notes on the strings. A subsidiary staccato figure and a second tune for the recorder complete the thematic material, and the movement is in straightforward sonata form. The second movement is more serious in feeling, although it is light and simple in texture and construction. It begins with a quiet song-like melody on the recorder. The form is in two parts, the second being a varied repeat of the first. The last movement is a rondo, with the main theme given out by the recorder after a four bars' introduction by the quartet. There is also a spritely second subject which, when it returns to the latter part of the movement, gives the soloist the opportunity to change his instrument to the soprano.

During the period covered by this survey, recorder works of all kinds have appeared, many of them achieving publication. In an article of this length it is inevitable that I should deal more fully with those works with which I am familiar through my own performances of them. But mention must be made of works such as Michael Tippett's *Four Inventions* for descant and treble recorders, and Racine Fricker's *Suite* for one tenor and two treble recorders, both commissioned by the Society of Recorder Players. Other works for three recorders include the *Suite* by Robert Müller-Hartmann, the *Suite in G* by Timothy Moore, and the *Deddington Suite* by Imogen Holst. Francis Baines has written a *Quartet* for two treble and two tenor recorders, and a *Fantasia* for three descant and three treble recorders. Other important works include the *Pastorale* for treble recorder, violin, viola and 'cello by Matyas Seiber,⁽²¹⁾ and the *Sonatina* for treble recorder and piano by Malcolm Arnold.⁽²²⁾

(21) All the above works are published by Schott & Co., Ltd.

(22) Published by Paterson's Publications, Ltd.

Another most effective work is Benjamin Britten's charming *Alpine Suite* for three recorders.⁽²³⁾ Britten has also made effective use of the recorder in his recent Mystery Play, *Noyes Fludde*.

Peter Crossley-Holland has assembled a vast collection of traditional folk music from many countries, particularly from India and China and, nearer home, from Ireland, Wales and Scotland. As a composer, he has the rare gift of combining originality with the marked influence resulting from his intimate knowledge of folk music. He is also a master at setting ancient and traditional themes within the framework of modern idiom while still achieving homogeneity. An outstanding example is his five-movement suite "*Albion*" for three recorders and harpsichord, composed for François, Jeanne, Marguerite and Richard Dolmetsch, who gave the first performance at the Royal Festival Hall Recital Room on 29th April, 1959.⁽²⁴⁾ Each of the five movements was inspired by material from early Scottish MSS. The first, combining unusual rhythmical freedom with a style stemming from mediaeval organum, is an invocation suggested by two fragments of plain-chant found in a 13th century MS. once in St. Andrews. The second is a setting of a piper's tune danced to by some lively witches who were tried in 1659. The melody of the third movement, echoing the music heard by belated travellers in fairy-haunted spots, is re-written from a traditional tune of the Casilles family. The tune of the fourth is partly taken from an air of courtly elegance in a 17th century MS. The playful opening section of the last movement is freely based on some 17th century material having no name. The idea of "The Nameless" suggested the rest of the movement.

The most recent addition to the contemporary consort repertoire has come from Edmund Rubbra, whose "*Notturmo*" for four recorders, Op. 106, was written (like Peter Crossley-Holland's "*Albion*" for my sons and daughters, who gave the first performance at the Royal Festival Hall Recital Room on 28th April this year. In this piece, the composer has exploited the cool sounds of recorder tone by keeping the texture and harmonies bare against the main theme, first stated by the tenor. This substantial three-two theme (in C minor with F sharp prominent) is treated as a passacaglia. It appears in all four records, is sometimes inverted, and at one point both the normal and inverted form appear together. There is cumulative movement, and at the final statement of the theme the descant

(23) Published by Boosey & Hawkes, Ltd.

(24) Published by Universal Edition.

accompanies it with a dancing theme in four-four based on a diminution of the cadence bar of the main theme.

The fact that 20th century composers are writing for the recorder is welcomed by the vast majority of players and adherents. This is not to say that every work from a contemporary pen is automatically hailed as a masterpiece. Considerable discrimination is required on the part of players, but this applies to the music of *any* century and for any instrument. But the fact remains that much of the music of every era possesses the qualities of greatness transcending its own time and ensuring survival. No-one at any period should question the rightness of composing new music for an "old" instrument. Had Handel, for instance, taken this view, his recorder sonatas would never have been written. The violin itself is an old instrument, but has been in continuous use, with minor modifications only, since the middle of the 16th century. Composers of each succeeding age have provided it with "modern" music always different in style from that which had preceded it. The versatility of the instrument and expanding technique of its players have invariably responded to the demands made upon them. This is equally true of the modern recorder, but because this instrument suffered an eclipse for approximately one century of its nine centuries or so of existence, there are still among us a few people of antiquarian outlook who would confine the recorder to early music and would deny it the right to minor changes in design, voicing, technique or applied accessories intended to increase its ability to satisfy the requirements of ancient *and* modern music. Others are content to express pleased surprise that so many of our leading composers are writing uninhibited works for the recorder—taking its considerable resources as a matter of course. Any instrument that is to live—and the recorder assuredly is alive all about us—must be given a future as well as a glorious past. This is exactly what our most enlightened contemporary composers are doing today, as Bach, Handel, Telemann and *their* contemporaries did yesterday.

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